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ILLUSTRATIONS
ONE HUNDRED MANUSCRIPTS
HENRY YATES
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from her dear husband
January 10th 1917.



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ILLUSTRATIONS
FROM
ONE HUNDRED MANUSCRIPTS
IN THE LIBRARY OF
HENRY YATES THOMPSON

* * *

CONSISTING OF SIXTY-NINE PLATES ILLUSTRATING
TEN MSS. OF VARIOUS COUNTRIES FROM THE
IXTH TO THE XVITH CENTURIES



LONDON: PRINTED AT THE CHISWICK PRESS

1912

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ND
2897
L84
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1907
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c.2

ILLUSTRATIONS
FROM
ONE HUNDRED MANUSCRIPTS
IN THE LIBRARY OF
HENRY JAMES THOMSON
CONTAINED OF FIFTEEN LEAFS ILLUSTRATING
TEN OF THE VARIOUS SUBJECTS
IN THE XENOPHON

This copy is Number

PREFACE

THE ten MSS. illustrated in this volume, the third of the series, had their origin in widely differing countries, from Spain to Samarcand. I should perhaps mention here that the attribution of my Persian MS. to Samarcand is on the authority of Dr. Martin, of Stockholm, who has made a very special study of Persian art. Now Samarcand is about 1,000 miles from Ispahan, or Shiraz, at one of which towns Mr. Kearney considered it probable that the MS. had been produced, and it is likely that a good deal of further study and exploration will be necessary before we arrive at any very certain conclusions about the Miniature Art of Central Asia and Persia. Attention should also be drawn to the relation of Byzantine art to that of more eastern countries. It is impossible to examine any fine Byzantine ornamentation, such as that employed in the Greek Evangel (Plates XX to XXVII of the present volume), without observing an intimate connection between the miniaturists of Constantinople and the carpet-weavers of Central Asia, a connection almost as evident as that with which we are so familiar in the resemblance of the earlier productions of Ireland, Spain, Italy, Germany, and France to the figure painting of Byzantium.

I will only add that, in regard to the Metz Pontifical, the possession of which I owe to a recent bequest under the will

of the late Sir Thomas Brooke, Bart., it would have well deserved more copious illustration. It had, however, been already so completely facsimiled in the volume which its late owner offered to the Roxburghe Club a few years ago, that I felt that little more was required than a reference to that volume and to the admirable description of the MS. by the Rev. E. S. Dewick which is printed therewith.

The two Portulani, of which photographs are given here, I owe to the bequest of my grandfather, the late Joseph Brooks Yates, who died in 1855. They are the most modern MSS. in my hundred and have so far kept their places *pietatis causa*. In the forthcoming volume of my descriptive catalogue I hope to give the portraits of my two benefactors.

H. Y. T.

19, PORTMAN SQUARE, LONDON.

July, 1912.

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IX-XIX	97. Beatus super Apocalypsum	Circa 894	Northern Spain	Library of the Earl of Ashburnham, 1897
XX-XXVII	99. Evangelistarium Graecum	Circa 1100	Constantinople	Hamilton Palace Li- brary
XXVIII-XLIV	100. Persian Literature	1410	Samarcand	Bought from S. Bing, Paris, 1896
XLV-XLVIII	68. French Gospels	Circa 950	North-Eastern France	Library of the Earl of Ashburnham, 1897
XLIX-LI	42. William of Tyre	Circa 1255	Probably Paris	The Didot Library
LII-LVI	ciii. The Metz Pontifical	Circa 1310	Paris or Metz	Bequeathed by Sir Thomas Brooke, 1908
LVII-LVIII	lxxxvii. Polybius: Perotti's Translation	Circa 1470	North Italy	Earl of Ashburnham, Barrois Collection
LIX-LX	95. Portulano by Giovanni Benedetto	1543	Paris or Dieppe	Library of Joseph B. Yates
LXI-LXIX	96. Portulano by Baptista Agnese	Circa 1550	Venice	Library of Joseph B. Yates

INCPARGVM EV
 INEVANGELI

MARGVSEV
 ANGELISTA Dī ELECTVS
 ET PETRI IN BAPTIS
 MATE FILIUS ATQUE
 IN OMNI NO SERMONE
 DISCIPVLVS . SACER
 DOTIVM IN ISRL

agens secundum carnem leuita conuersus ad fidē
 xpī euangelium in italia conscripsit . ostendens
 in eo quid et generi suo deberet et xpō . Nam in itaū
 principii in uoce prophete exclamationis instituens
 ordinem leuitice electionis ostendit . ut predicans io
 hannem p̄destinatum filiū zaccharie in uoce angeli
 annuntians emissum . non solū uerbum caro
 factum . sed et corpus dñi in omnia per uerbū diuine
 uocis animatū initio euangelice p̄dicationis ostende
 ret . ut qui haec legens sciret cui in itaū carnis in dō



NITIV
 EVANGELI
 IHV XPI
 FILII DNI
 CVTSCRIP
 TVMEST
 INISAIA
 PROPHETA

INCIPI
IN EVANGELI
LVCAE

LV. CASSYRVS

NATIONE ANTHIOCENSIS

ARTE MEDICUS DISCIPULUS APOSTOLORUM.
POST EUEROPAM SECUTUS USQUE AD CON
FESSIONEM EIUS SERUIENS DOMINO SINE
CRIMINE. NAM NEQUE UXOREM UM
quam HABENS NEQUE FILIOS. SEPTUA
GINT ET QUATTUOR ANNORUM OBIIT
IN BITHYNIA PLENUS SPIRITU SCIENTIAE. Igitur
QUI CUM IAM DESCRIPTA ESSENT EUANGELIA
PER MATTHEUM QUIDEM IN IOUDEA PER
MARCOM AUTEM IN ITALIA SCIENTIA INSTI
CANTE SPIRITU IN ACHAEA PARTIBUS HOC





MVLT

CONATISVNT

ORONARE

LVI.

requieuerunt in ramis eius.

Et iterum dixit. Cui simile aefamabo regnum dñi. simile est fermento quod acceptam mulier abscondit in farine sata tria. donec fermentaretur totum.


Et ibat per ciuitates et castella docens. et iter faciens in hierusalem.

Ait autem illi quidam. Dñe si pauci sunt qui saluantur. Ipse autem dixit ad illos. Condite intrare per angustam portam. quia multi dicunt uobis quaerere intrare et non poterunt.

Cum autem intrauerit pater familias et cluserit ostium. Incipietis foris stare et pulsare ostium dicentes. dñe aperi nobis. Et respondens dicet uobis. nescio uos unde sitis. Tunc incipietis dicere. manducauimus coram te et bibimus. et in plateis nostris docuisti. Et dicet uobis. nescio uos unde sitis. Discedite a me omnes operarii iniquitatis. Ibi erit fletus et stridor dentium.

Cum autem uideritis abraham et isaac et iacob et omnes prophetas in regno dñi. uos autem expelli foras. Et ueni ent ab oriente et occidente et aquilone et austro. Et accumbent in regno dñi.

Et ecce sunt nouissimi qui erunt primi. et sunt primi qui erunt nouissimi.



IN PRINC
 IPSE ERAT
 VERBUM
 ET VERBUM
 ERAT
 APUD DEUM
 ET DEUS ERAT
 VERBUM

MANUSCRIPT No. 97 (CATALOGUE, H. Y. T. MSS.

SECOND SERIES)

BEATUS SUPER APOCALYPSUM

THE volume from which these ten plates are taken was produced in the year 894 A.D. at the command of an abbot named Victor, in a monastery dedicated to St. Michael, in the north of Spain, and is the earliest known copy of a pictorial Spanish Beatus. Its illumination resembles in one respect the early Irish MSS. of about the same date, the figures being much ruder than the ornamentation. The figures, however, are much better drawn, though the ornamentation is far less delicate than what we find in the Celtic masterpieces of Irish art. The colouring is barbaric, reds and yellows (the colours of the Spanish flag) predominating in almost every picture. The figure painting betrays a connection with Byzantium, while the horseshoe arches point to Saracenic influence.

This is the only Spanish MS. in my collection. Though not the earliest in date, it is the most archaic in style, and the most startling in its colouring. In only two of the ninety pictures contained in it has any gold been used, and that sparingly. The plates are very slightly smaller than the originals. The reds come out a good deal darker, and the yellows a good deal lighter in the photographs than they ought to be.

PLATE IX, f. 1. The initial "I" on this page is interesting because of its remarkable resemblance to similar letters in the Latin Gospels last described. The rude Spaniard had evidently seen Tours work, and in his barbaric way carefully imitated it.

PLATE X, f. 9. Among the earlier pages of the MS. were full-page pictures of the Evangelists, and in the case of each of them, the opposite page (this plate shows that opposite to St. Luke) represents two angels who stand facing one another and holding between them a "chasse," containing doubtless the Gospel of the Evangelist represented on the opposite page. Above is a human figure, half length, winged,

NN MEDNI
 NSTRI HU
 XPI
 NGRI LIBERRIUE
 LAIONIS DNI
 NSTRI HV XPI
 Quidamque dicitur
 temporibus huius
 dicitur dicitur mōnari
 libris p̄dicatione aurea
 dicitur p̄dicatione aurea
 dicitur p̄dicatione aurea
 dicitur p̄dicatione aurea
 dicitur p̄dicatione aurea

X
Fuit sacerdos quidam nomine zaccarias





EXPLANATIO SVpra

SCRIPTI ESTORIE

...aliter si...
...illud...
...que...

...quod...
...dicitur...
...manifestum...
...quod...
...non...
...apoculipris...



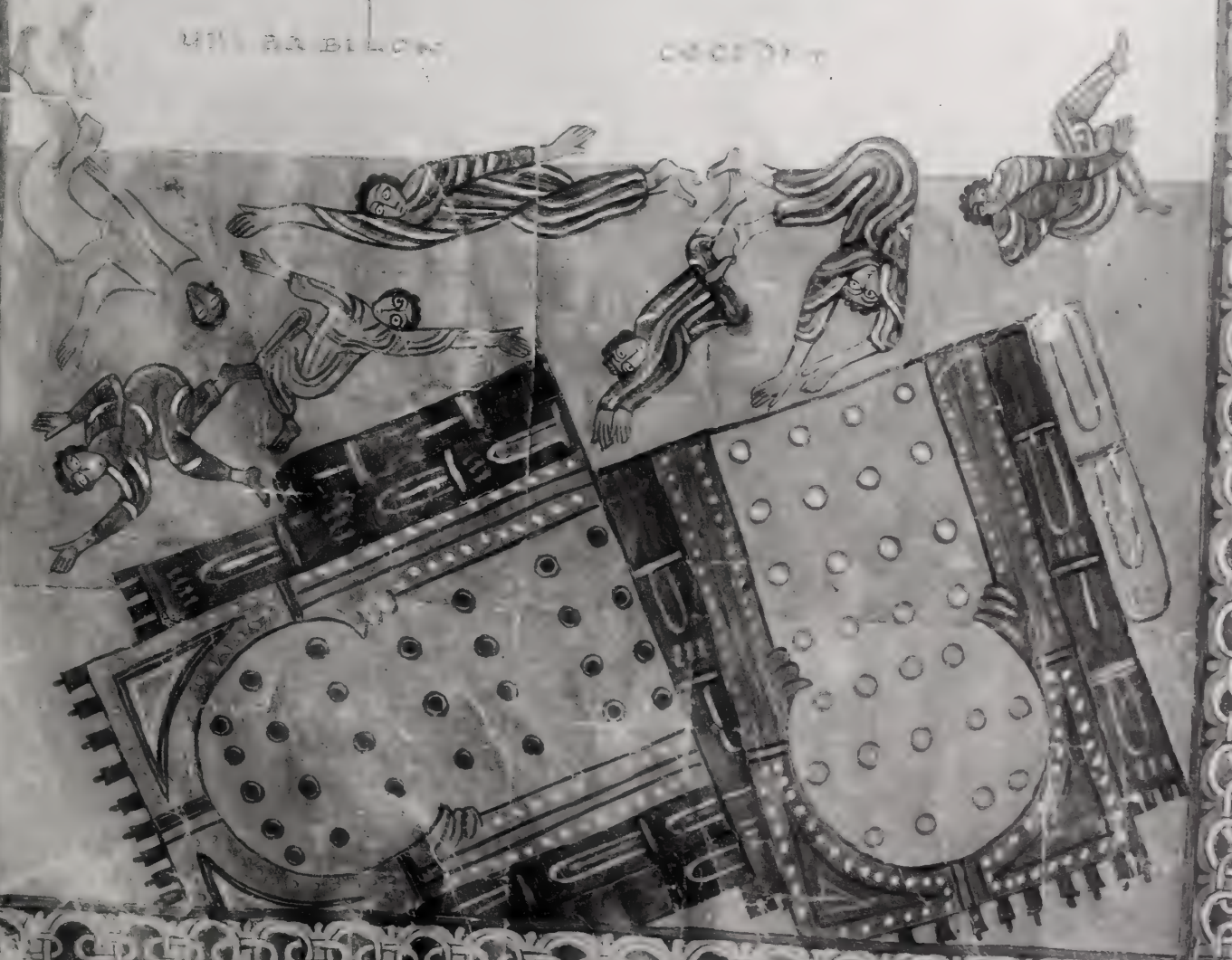


angelus
uolans
in manu
militum
militum



URBEM BABYLON

DECEDET

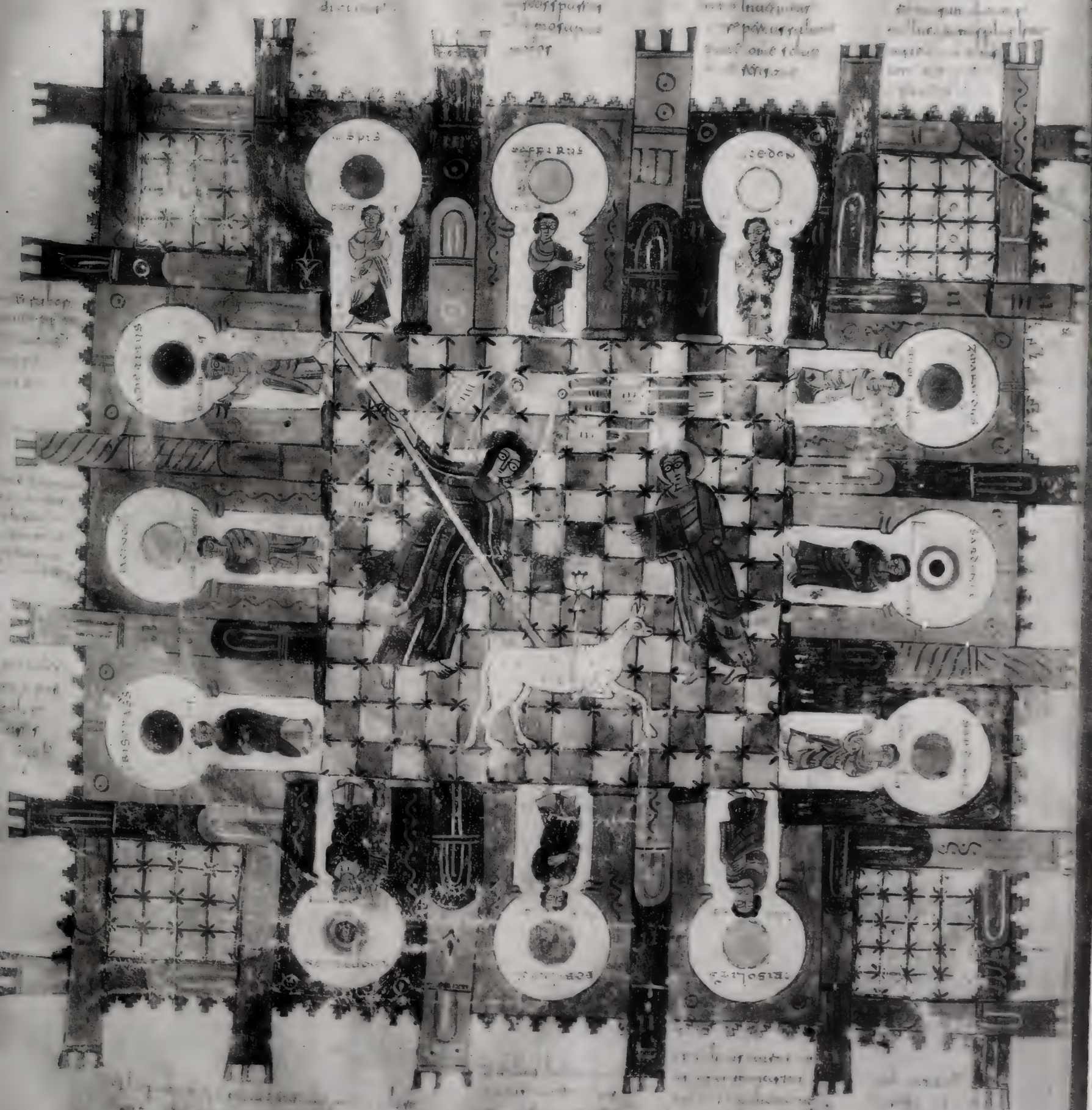


lupus in ca-
na-
pau-
dum.

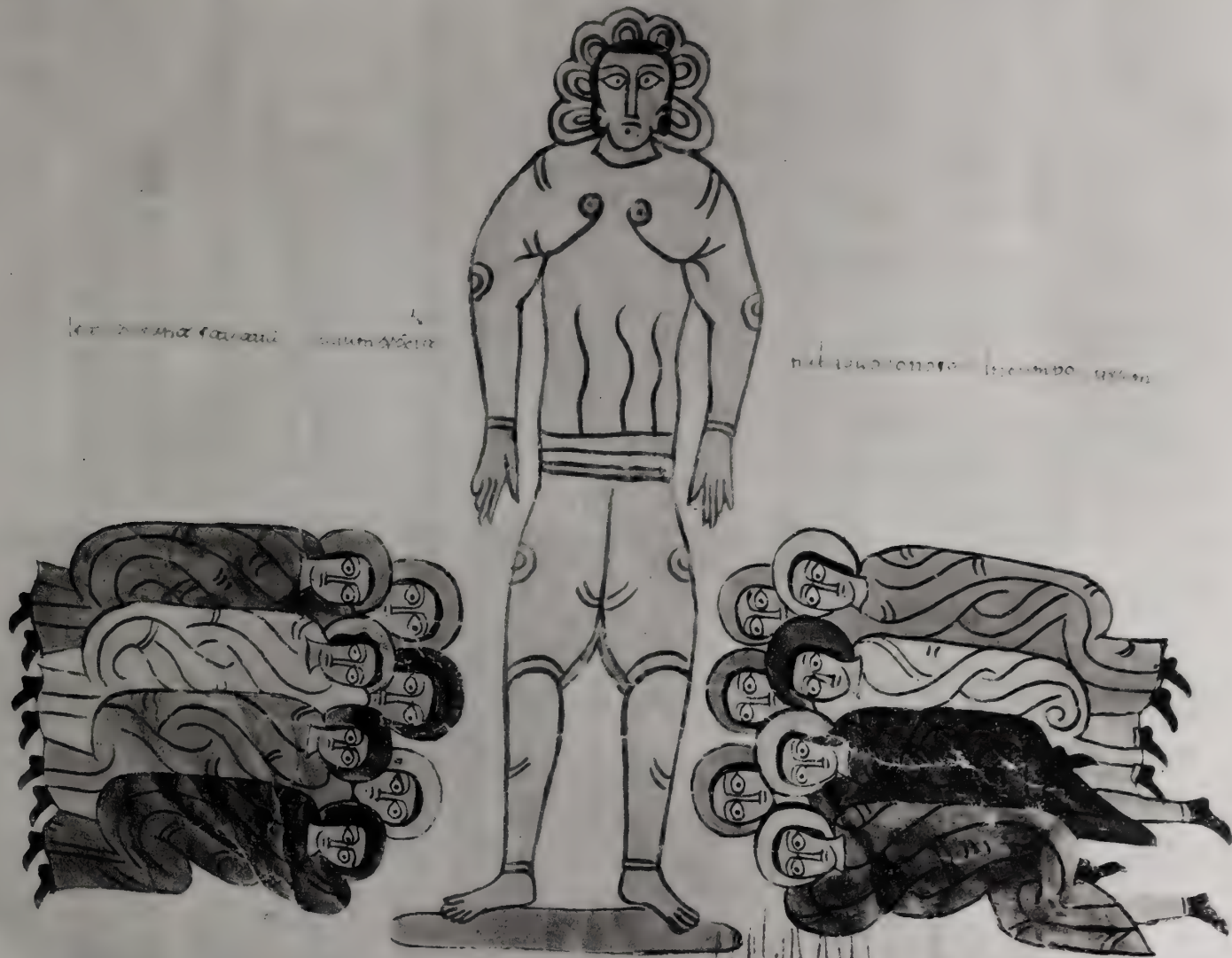
lupus in ca-
na-
pau-
dum.

lupus in ca-
na-
pau-
dum.

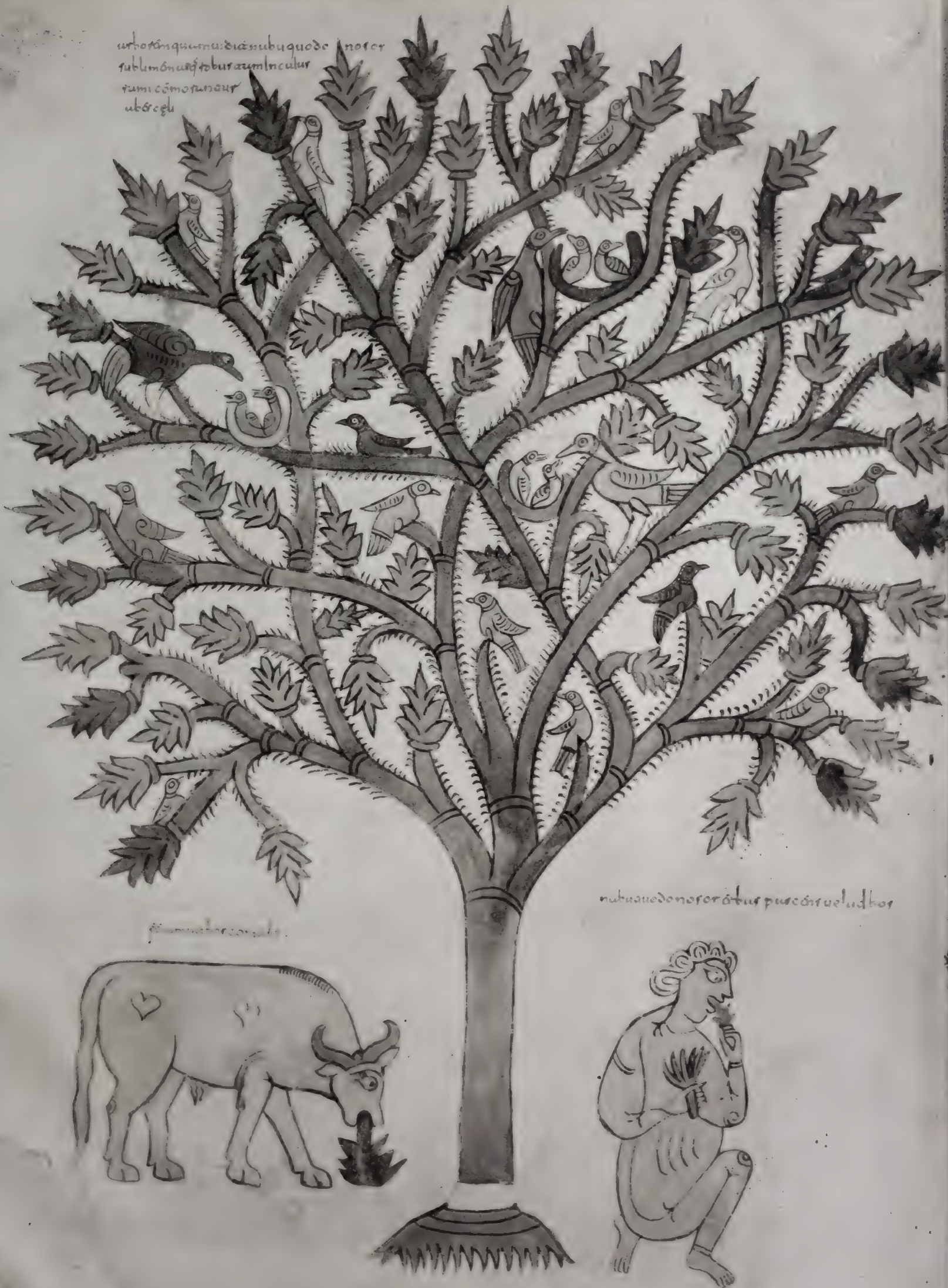
lupus in ca-
na-
pau-
dum.







urbos in quibus diu nubis quod nos er
 tubum in usque totum in culur
 tumi comotum er
 ubi celi



nubis uodonoraturs puecitur ludbor

pauuitor conuile

MANUSCRIPT NO. 99 (CATALOGUE, H. Y. T. MSS.
SECOND SERIES)

EVANGELISTARIUM GRAECUM

THIS splendid volume began its long life about 1100 A.D. in Byzantium, where it was used for service in one of the many churches that adorned that city. It was numbered 245 in the Duke of Hamilton's Library, at his Palace near Glasgow. The German Government bought it for the Royal Museum of Berlin in 1882, and sold it again with others in 1889. It is not known how the Duke of Hamilton acquired it. The German Government may be supposed to have sold it from motives of economy. It is certain that no finer specimen of Byzantine art adorns their shelves.

PLATE XX, f. 1. The border, in which blue predominates, is of conventional foliage. The writing below, the opening verses of the Gospel of St. John, is in gold, the capital "E" having all the delicacy of an enamel. The picture is divided into two parts: on the left the risen Christ, triumphant in death, grasps the wrist of an aged man (Adam), who emerges from a sarcophagus, while the prostrate Death clutches at his knees, and Eve in red prays in the background. King David and another prophet (? Moses) look on. In the picture on the right, St. John, bearded and nimbed, looks up to the divine hand, while he dictates his gospel to Prochorus, his nimbed secretary.

PLATE XXI, f. 5 and PLATE XXII, f. 19b. Two examples of the stately Greek character in which the book is written, and of the little figures, in this case of St. John, Christ, etc., which, from time to time, are inserted alongside of the text. In Plate XXII are seen (*a*) a figure of Christ, standing before a tower, from which emerge the heads of two men; (*b*) three sick persons in beds; (*c*) a cistern representing the Pool of Bethesda; (*d*) four figures—the paralytic, with his bed on his back, a Pharisee, a Jew (quite a classical figure), and a scribe.

PLATE XXIII, f. 49. St. Matthew sits in an armchair by his writing-desk, a stylus with a knobbed end in his right hand. The background is of gold, the picture framed in an exquisite border.

PLATE XXIV, f. 125. St. Luke sits on a stool and writes on his knee. Note his inkstand and compasses. The initial "T" of his Gospel has a little figure of St. John worked into it.

PLATE XXV, f. 218. St. Mark seated in a wickerwork chair, with an open book. Among his writing utensils is what looks like a flagon of wine. Buildings in the background, one of them surmounted by an Oriental cupola. A diminutive figure of St. Theodore of Tyre forms part of the initial "T"; he wears a cuirass, blue cloak and red tunic.

PLATE XXVI, f. 294. This picture is in two divisions: on the left, the Synagogue of Nazareth, where Christ sits enthroned, and hands a book to an attendant. On one side of him sit two old Jews, evidently in a state of perplexity; on the other are two disciples. On the right, St. Simon lies dying on a straw mattress, attended by three monks. Behind is his column of red porphyry, with a white capital. A little St. Luke is in the initial "T."

PLATE XXVII, f. 336b. The Presentation, a small square picture, with the usual figures of Simeon, Anna and Joseph.

† ΤΑ ΠΑΡΑΚΛΗΤΙΚΑ ΕΠΙΣΤΟΛΑΙ



ΘΕΚΑΤΑ ΙΘ:

ΠΑΡΧΗ. ΗΜΟΝ
ΚΑΙ ΟΛΟΓΟΣ ΗΜΠΡ
ΤΟΝ ΘΥ ΚΑΙ ΤΕ ΗΜ

Ο ΛΟΓΟΣ ΟΥΤΟΣ ΗΜ
ΕΜΑΡΧΗ ΠΡΟΣ ΤΟΝ
ΘΥ + ΠΑΜΤΑ ΔΙΩ
ΤΟΥ ΔΕΜΕΟ + ΚΑΙ Χ
ΡΙΣ ΑΥΤΟΥ ΔΕΜΕΟ

τῇ δὲ τῆς διακίνησι

κλιθῆναι αὐτὸν
 μετ' αὐτῶν· λαμβάνει
 τὸν ἄρτον ὡς ἔθος
 καὶ λαύσας ἐπέδωκε
 τοῖς αὐτοῖς· αὐτῶν
 δὲ διηροίχθησαν οἱ
 ὀφθαλμοὶ καὶ ἐπέ-
 γνωσαν αὐτόν· καὶ
 αὐτὸς ἄφαντος ἐ-
 γίνετο ἀπ' αὐτῶν·
 καὶ εἶπον πρὸς ἀλ-
 λήλους· ὅχι ἡ καρ-
 δία ἡμῶν καὶ οὐκ
 ἡμῶν ἐβλήθη· ὥς ἐ-
 λέγε ἡμῶν τῇ ὁδῷ·
 καὶ ὡς διήροισιν
 ἡμῶν τὰς γραφάς·
 καὶ ἀραγαπτόμεθα
 τὴν τῆς ἀρετῆς· ἡμεῖς
 ψαυόμεθα ἡμῶν· καὶ
 ἔροισιν ἡμῶν·

ὁ ἰωάννης
 ὁ πρῶτος



μὲν τοῖς ἐβλήθη
 καὶ τοῖς σὺν αὐτοῖς·
 λαύσας ὅτι ἡ γὰρ
 τῆς ὁδοῦ ὅπως λα-
 ῶν ἐβλήθη· καὶ
 αὐτοὶ ὅτι ἡ γὰρ
 ἐβλήθη ὁδῷ· καὶ ὡς
 ἐβλήθη αὐτοῖς ἐ-
 τὴν λαύσας τοῦ ἄρτου·
 ἔκ· καὶ ἰωάννης·

ὁ ἰωάννης



ὡς ἐβλήθη·
 ὅτι ἡ γὰρ ὁδοῦ
 καὶ ἐβλήθη· καὶ ἐβλήθη
 αὐτοῦ δὲ· καὶ ἐβλήθη
 ἐβλήθη τῷ ἰωάννῳ
 πατρὶ τῷ· ὅτι ἡ γὰρ
 ὅτι ὁ ἀμύμονος τοῦ θύ·
 καὶ ἡ κουσα αὐτοῦ
 οἱ δὲ μαθηταὶ
 λούμενος· καὶ ἡ κου-
 ρὴ ἐβλήθη τῷ ἰωάννῳ·

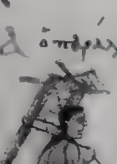
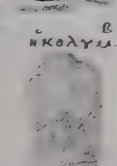
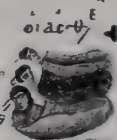
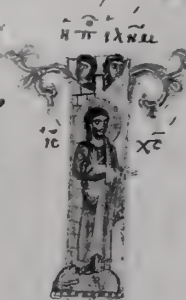
+ ΚΓ ΤΑ ΠΑΡΑ Λ +

πᾶς ὁ ἀποκτῆν
ὑμῶς δόξη λατρεῖ
αὐτῶν σφδρῶν
τῶ θεῷ +

+ τῇ γ' κ' τοῦ παρὰ
λῦτον· εἰς ὅρζην
εἰς τὸ ε· εἰς λει·

ΘΚ ΚΑ Ω:

ἐν τῷ νόμῳ αὐτῷ
ὅτι ἐν ἡμῶν μὲν
ὡρτάμεθα ὅτα μὲν
ἐλθὼν ὁ παρὰ λει
τος· ὁ μὲν ὡρτάμεθα
ἡμῶν παρὰ
τοῦ πρῶ· τοῦ πρῶ
τῶ ἀληθῆος ὁ
παρὰ τοῦ πρῶ
ἐκ πορτάμεθα· ἐ
κῶς μαρτυρεῖ
σει ὡρτάμεθα +
καὶ ἡμῶς δὲ μαρ
τυρεῖται ὅτι ἀπὸ
χρῆστος μὲν ὡρτάμεθα +
ταῦτα μὲν λαμβάνει
ἡμῶν ἡμῶν ἡμῶν
δαμσθῆτε + ἀπο
σπασάμεθα ποιεῖ
σαι σὺν ἡμῶς + ἀφ'
λῆτ' χρεῖστος ὡρτάμεθα +



ὡ καὶ ὡρτάμεθα·
ἀφ' ἡμῶν ὡρτάμεθα
ἰδρὸ σόλυμα +
ἀφ' ἡμῶν ὡρτάμεθα

ἰδρὸ σόλυμοις +

Εὐαγγέλιον τῆς ῥωμανικῆς

κομμηνή θραυλῆ

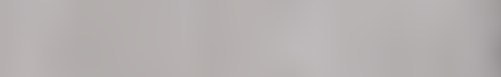
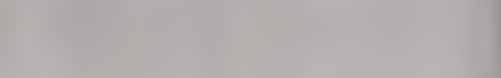
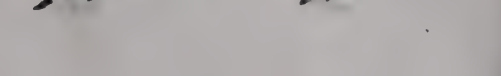
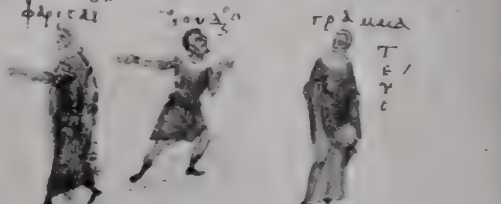
ὡρτάμεθα ὡρτάμεθα

ὑφ' ἡμῶν ὡρτάμεθα

πρῶτον τε ὡρτάμεθα

σας + ὡρτάμεθα

Καὶ τὸ κ' τοῦ πρῶ



✠ ^{Χ'} ^{Θ'} ^{ΤΘ'} ^Α ^Β ^Γ ^Δ ^Ε ^{ΣΤ} ^Ζ ^Η ^Θ ^Ι ^Κ ^Λ ^Μ ^Ν ^Ξ ^Ο ^Π ^Ρ ^Σ ^Τ ^Υ ^Φ ^Χ ^Ψ ^Ω ^Α ^Β ^Γ ^Δ ^Ε ^{ΣΤ} ^Ζ ^Η ^Θ ^Ι ^Κ ^Λ ^Μ ^Ν ^Ξ ^Ο ^Π ^Ρ ^Σ ^Τ ^Υ ^Φ ^Χ ^Ψ ^Ω ✠

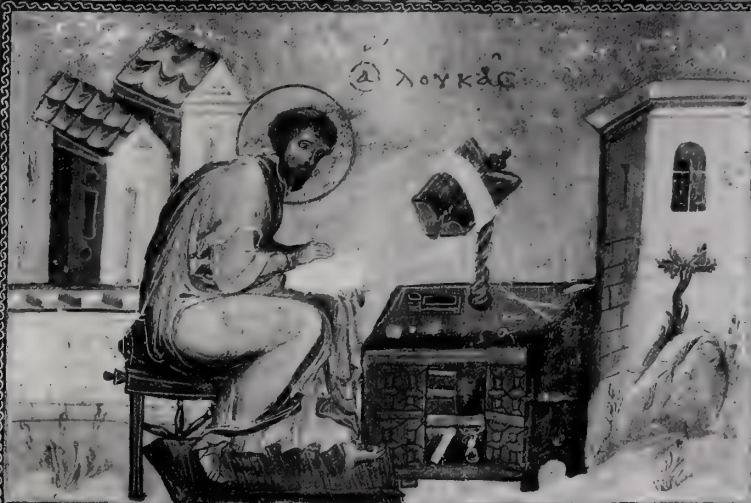


✠ ^Α ^Β ^Γ ^Δ ^Ε ^{ΣΤ} ^Ζ ^Η ^Θ ^Ι ^Κ ^Λ ^Μ ^Ν ^Ξ ^Ο ^Π ^Ρ ^Σ ^Τ ^Υ ^Φ ^Χ ^Ψ ^Ω ✠

✠ ^Α ^Β ^Γ ^Δ ^Ε ^{ΣΤ} ^Ζ ^Η ^Θ ^Ι ^Κ ^Λ ^Μ ^Ν ^Ξ ^Ο ^Π ^Ρ ^Σ ^Τ ^Υ ^Φ ^Χ ^Ψ ^Ω ✠

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 ✠ ^Α ^Β ^Γ ^Δ ^Ε ^{ΣΤ} ^Ζ ^Η ^Θ ^Ι ^Κ ^Λ ^Μ ^Ν ^Ξ ^Ο ^Π ^Ρ ^Σ ^Τ ^Υ ^Φ ^Χ ^Ψ ^Ω ✠



ΔΕΟΝΤΙΝΩΣ ΚΕΙΝ· ΟΤΙ ΑΡΘΡΟΝ ΔΕ ΔΙΝΩΣΚΕΤΑΙ ΑΠΟ ΤΗΣ
 ΤΗΣ ΤΗΣ Ψ· ΤΟΤΕ ΓΑΡ ΔΕ ΗΙΕΝ ΟΡΙΓΙΝΕ ΟΚΔΕΙΝΕ
 ΕΚ ΚΑ ΛΘ·

ἡλικία τοῦ α
 ἀνδρὸς αὐτοῦ. ὁ
 πρὸ πάντων
 ὡς ποίησεν αὐτὸν
 ὡς ὁ ἄνθρωπος, προ
 σέθενκε· καὶ τοῦ
 τοῦ αὐτοῦ αὐτοῦ +

① ἰω ὁ πῖρ
 ὁ κ α ρ ὠ δ κ ῆ μ ο υ
 ἡ ρ ὠ δ η σ ὁ τ ῦ ρ ἄ ρ
 χ η σ ὁ γ ῶ χ ὁ μ ὁ ρ
 ὡ π ὁ ἰ ὡ α ἡ μ ο υ . π
 ἡ ρ ὠ δ ἰ ἄ δ ο σ τ ῆ σ

ΕΛΕΥΘΕΡΙΩΝ ΚΑΙ ΜΗΤΑΓΜΜΟΘΕΟΛΩ



ΕΚ ΚΑ ΜΑΡ.

Ἐκ καὶ ῥῶθ κῆρ
 Ἐπορῶ τοῖς
 τοῖς σαμμοῖς διὰ

τῶν ἀπορίμων
 καὶ ῥῶθ τοῖς
 φηται τοῖς ῥῶθ
 ποιεῖν τίλλον
 τῶ τοῖς ῥῶθ

† ΜΕΛΛΕΤΕ ΚΑΤΑ ΤΗΝ ΕΞΟΥΚΤΗ ΜΕΜΕΝ



Γίνεται δὲ συνέναξις
τῆς ὑαγίας θύκον ἐν
τοῖς χαλικοπρατεῖ
ὑμαδιν· καὶ ἐν ἡ
τῷ φόρῳ ζεῖς λειτ
ἡ ἐκ κλῆ· ἀναδινῶ
ΕΥ ΕΚ ΚΑ ΛΘ

ὡς καιρῶς δὲ κέρμω·
ἡλθὲν οἱ ἰσῆς τὴν
μαζαρά· οὐκ ἦν

Θραμδύος· καὶ
εἰσῆλθὲν κατὰ τὸ
ῥωθὸς αὐτῶ· ἐν τῇ
ἡμέρᾳ τῶν σαμῶν
τῶν εἰς τὴν σφῶ
γο γλῆρ· καὶ αὐτὸς
δόθῃ αὐτῶ μεμιοῖ
ἡ σαῖου τοῦ ἀποφῆ
του· καὶ ἀμαπύζατ
τὸ μεμιοῖ· ἀρβ τὸ
τό πομου ἡμῶν γαμ

+ ΜΗ ΦΕΥΞΑΙΡ +

ΖΗΤΗΣ ΤΗΣ ΠΙΣΤΕΩΣ

ΕΙ ΤΩ ΔΕΥ

ΤΟΥ ΑΓΙΟΥ ΠΑΤΡΟΣ

ΕΠΙ ΤΟ ΛΥΤΟΥ ΖΗ

ΦΕΥΞΑΙΡ

ΕΙ ΤΩ ΔΕΥ

ΤΩ ΑΓΙΟΥ ΚΑΙ ΤΑΥ

ΤΑ ΤΟΥ ΓΕΝΕΑ

ΚΥΡΟΥ ΣΙΩ ΖΗΤΗΣ

ΕΙ ΤΩ ΔΕΥ



ΕΙ ΤΩ ΔΕΥ

Η ΥΠΑΝΑΝΤΙΣΤΗΝ

Η ΜΑΡΙΑ

ΚΑΙ ΤΟ ΧΡΙΣΤΟ

ΕΓΓΡΑΦΗ

ΔΕΥ

ΕΙ ΤΩ ΔΕΥ

ΕΙ ΤΩ ΔΕΥ

ΕΙ ΤΩ ΔΕΥ

ΕΙ ΤΩ ΔΕΥ

ΕΙ ΤΩ ΔΕΥ

ΕΙ ΤΩ ΔΕΥ

ΕΙ ΤΩ ΔΕΥ

ΕΙ ΤΩ ΔΕΥ



+ ΜΗ ΦΕΥΞΑΙΡ +

ΤΟΥ ΑΓΙΟΥ ΕΙ ΕΙ ΤΩ ΔΕΥ

ΖΗΤΗΣ

ΤΟΥ ΚΥΡΟΥ

ΑΡΟΣ

ΕΙ ΤΩ ΔΕΥ

MANUSCRIPT No. 100 (CATALOGUE, H. Y. T. MSS.
SECOND SERIES)

COLLECTION OF PERSIAN LITERATURE

THIS MS. was executed most probably at Samarcand, in the heart of Central Asia, for presentation to Iskander, "the most powerful Sultan and the most just Emperor, King of the Kings of the Arabs and Persians, shadow of God in the two countries, Lord of the water and the land, the greatest King, splendour of the world and the Faith; God make his power and sovereignty endure." Its date is 1410 A.D. The Sultan Iskander was the grandson of Timur, the great Turki conqueror, generally known as Tamerlane (b. 1336, d. 1405), and was assassinated a few years after the presentation to him of this volume. I am giving plates of seventeen out of some forty illuminated pages, because the best early Persian work is little known, and because it is interesting to compare it with the best contemporary European book-painting, *e.g.*, the "Belles Heures du Duc de Berri," the production of which exactly coincides in date with this volume of Persian literature. Strange that the high-water mark of the miniature art should have been reached at almost the same period by painters in two such different atmospheres as those of Christian Paris and Mahometan Samarcand.

PLATES XXVIII and XXIX. The first four pages, forming two beautiful Unwāns (frontispieces, or opening pages). On one of these is found the dedication and panegyric titles of Iskander quoted above. On another is a list of the works which the writer, Mahmūd bin Murtaza, designed to incorporate in the book. Nothing in Western art surpasses in intricate elaboration these splendid Unwāns, in which blue and gold predominate. Perhaps they are most comparable to some pages of the Book of Kells and the Lindisfarne Gospels.

PLATES XXX, XXXI, XXXII and XXXIII are specimens of the pages of ornament which abound in the volume, and which are generally executed in gold on a plain white ground, as in XXX and XXXI, or in faint colours, as in XXXII and XXXIII.

PLATE XXXIV, p. 13. Grief in the Zenana on account of a poisoned drink. Illustration of a story told in the "Makhzana I Asrar."

PLATE XXXV, p. 33. Khusrau kills a lion before the eyes of Shirin.

PLATE XXXVI, p. 49. Grandeur of Khusrau's court.

PLATE XXXVII, p. 80. Fight between the friends of Laila and the friends of Majnun.

PLATE XXXVIII, p. 105. Majnun dies on Laila's tomb.

PLATE XXXIX, p. 125. Bahram introduced into the Hall of the Seven Images.

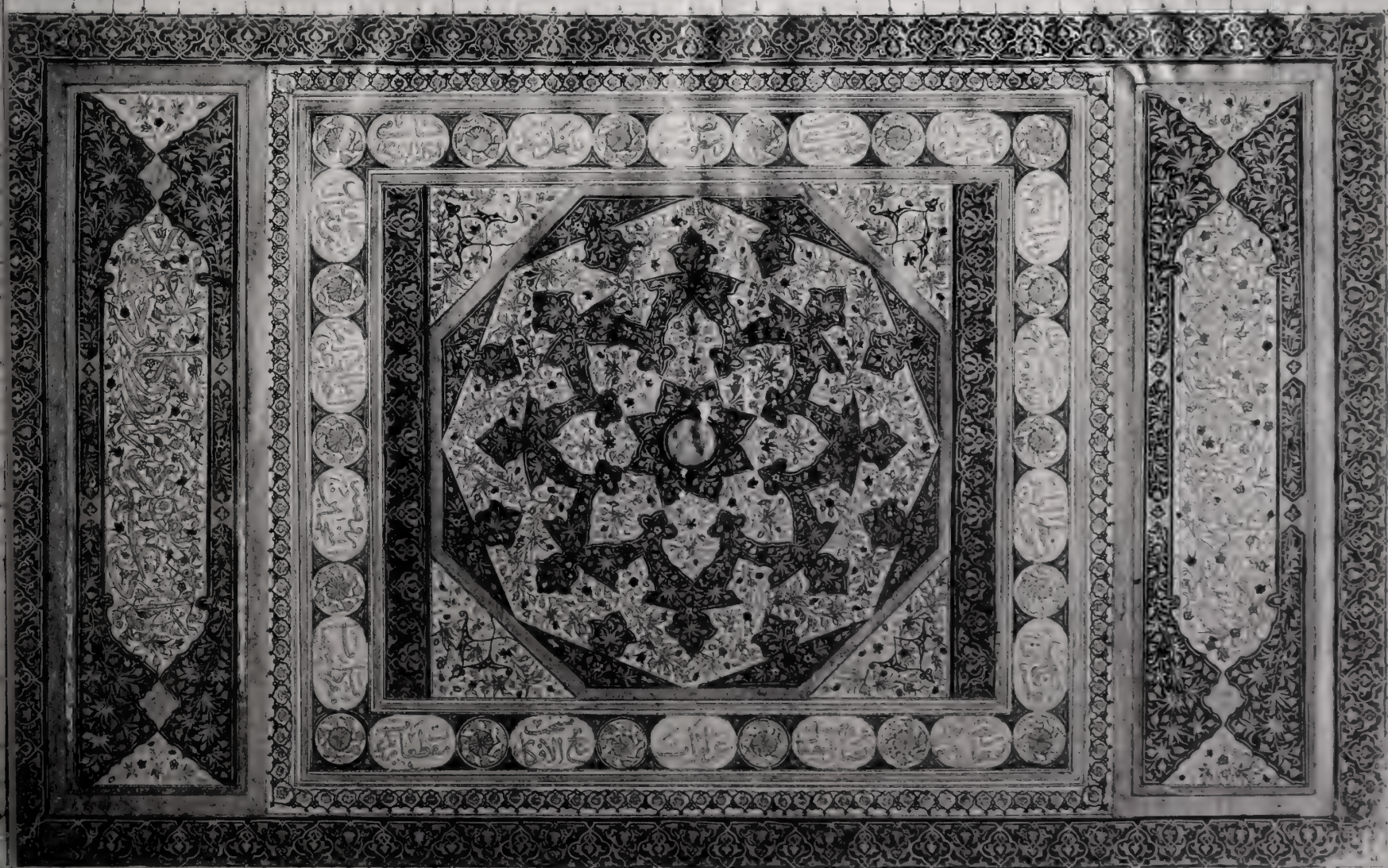
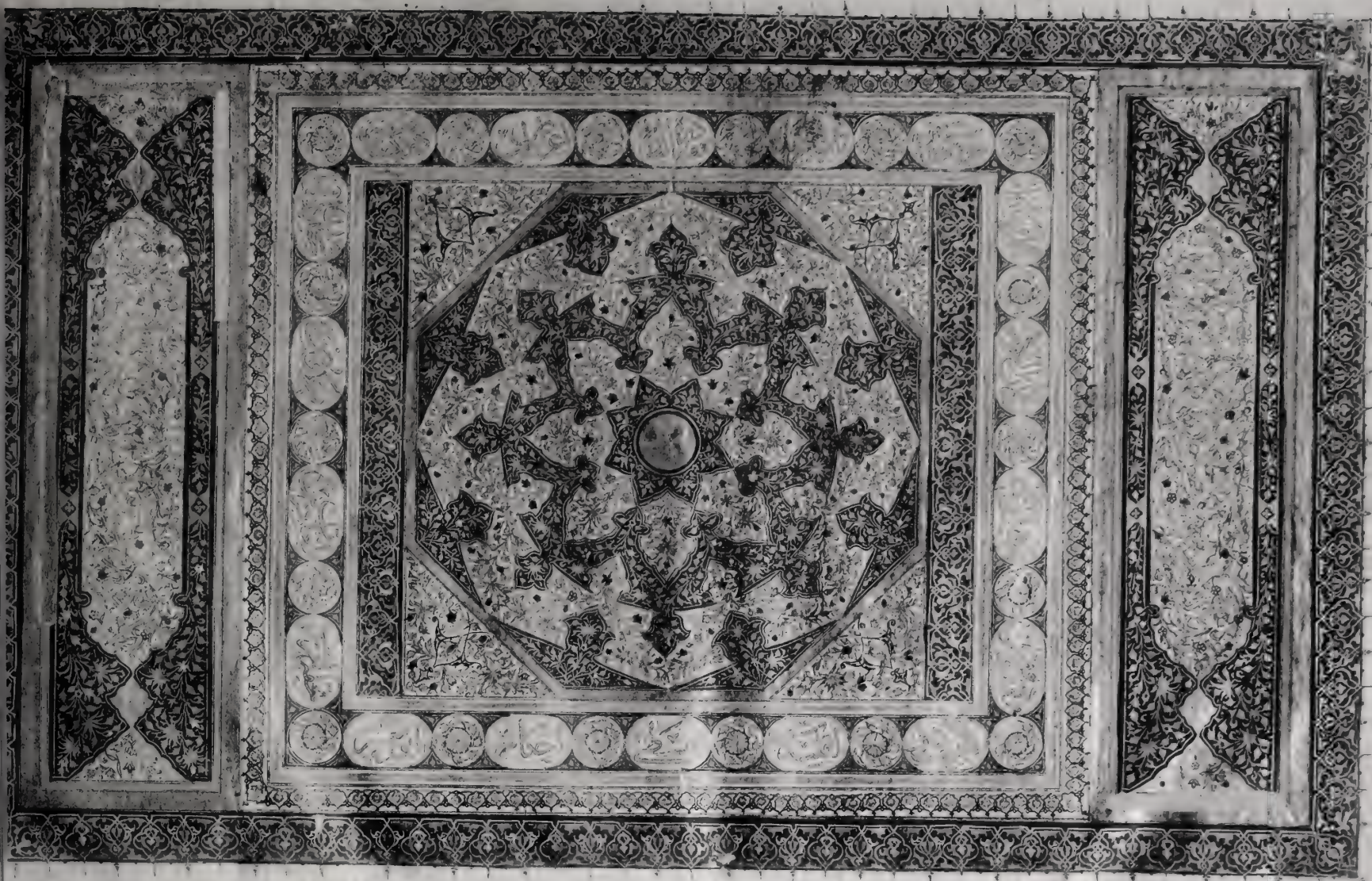
PLATE XL, p. 166. Victory of Alexander the Great, Darius taken and put to death.

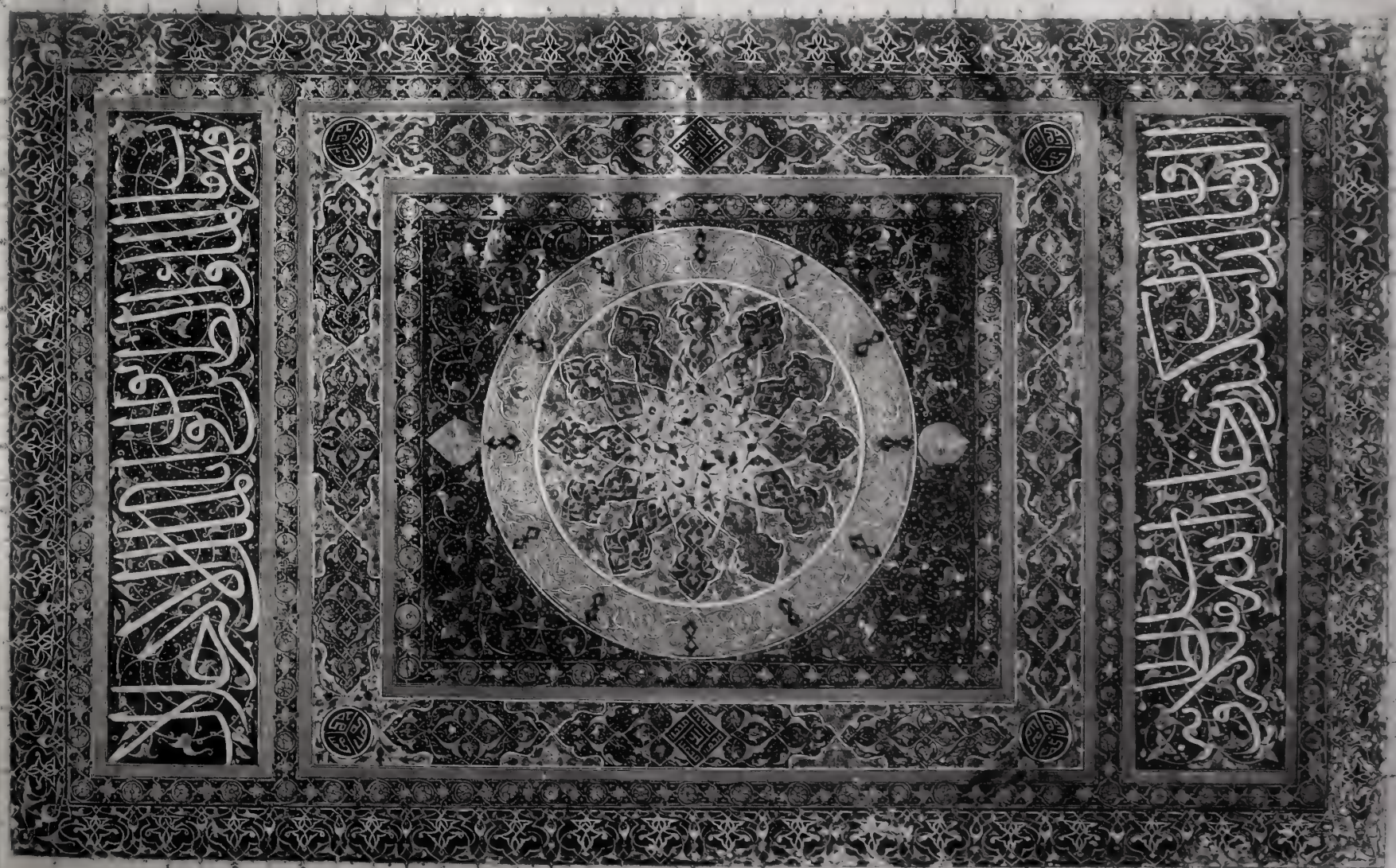
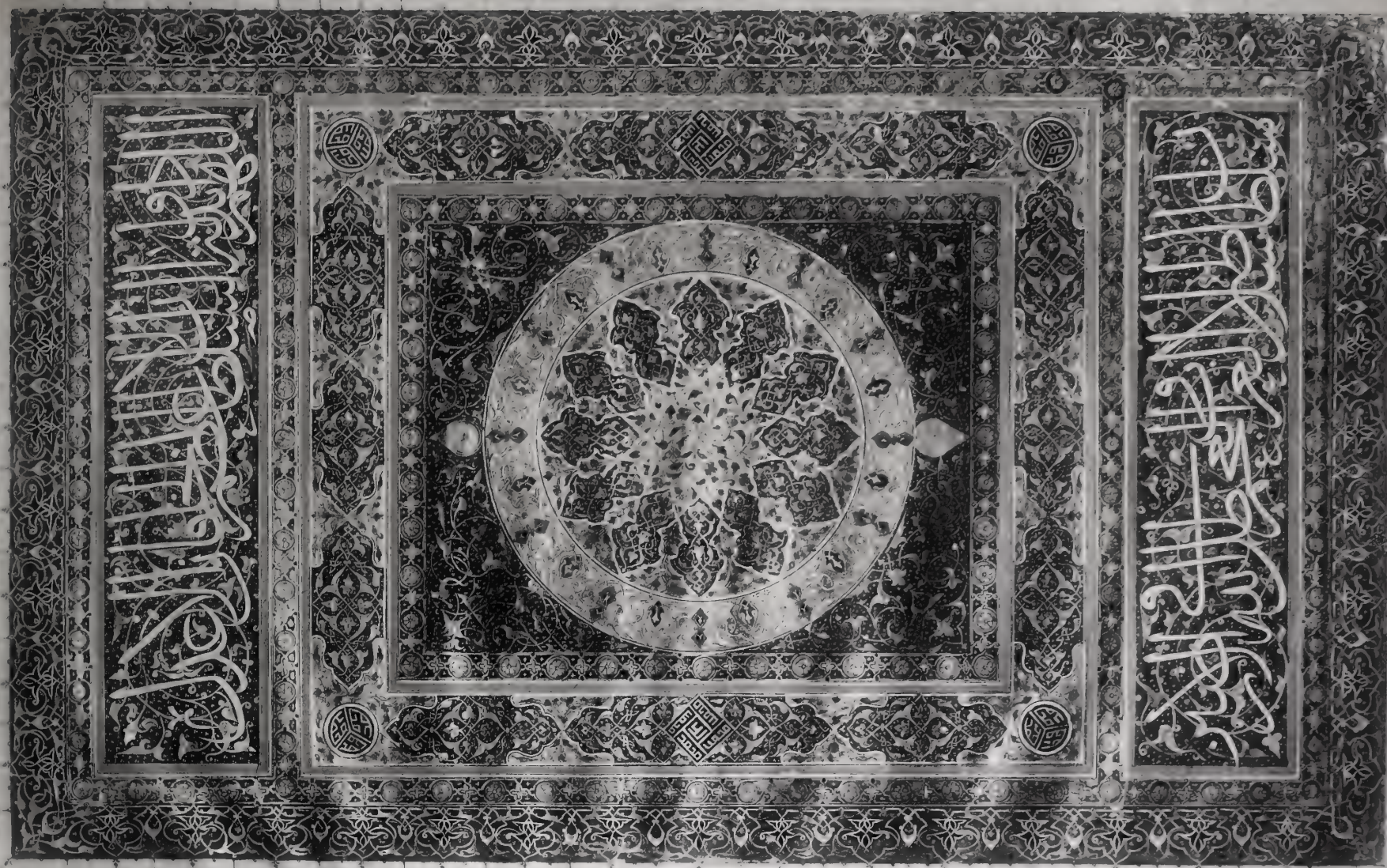
PLATE XLI, p. 231. A polo game in which Gustasp is the principal player, but the Emperor of Rome (Greece) is also one.

PLATE XLII, p. 472. Adam and Eve in Paradise (illustrating the "Tarikh-i Guzida" in its history of the prophets).

PLATE XLIII, p. 513. Marriage of the Prophet to Khadija (Guzida).

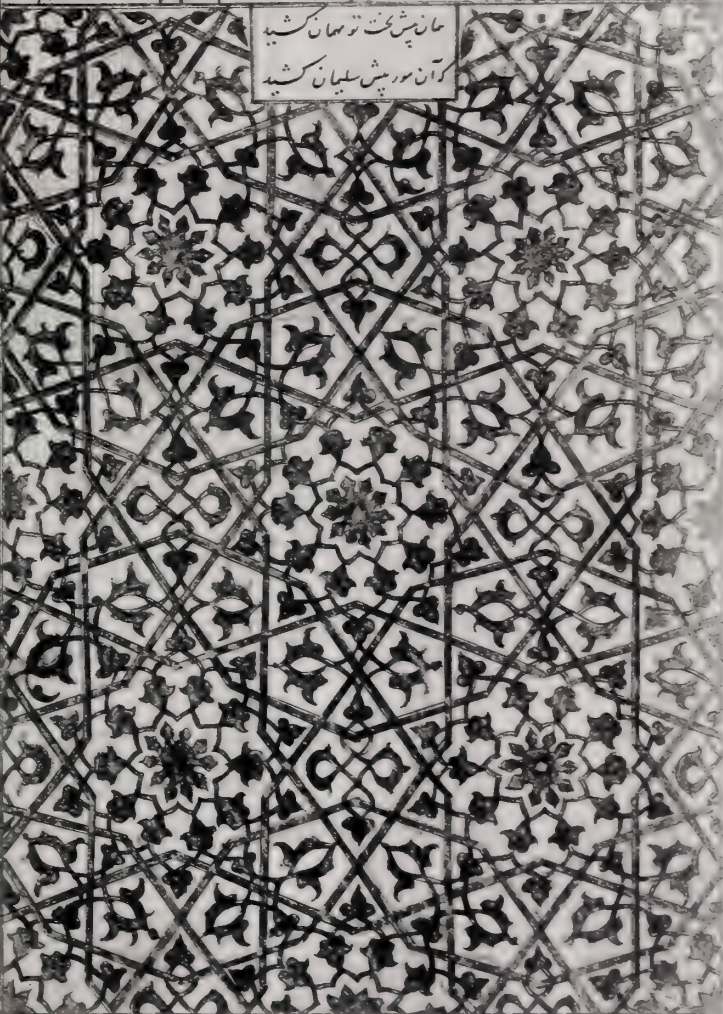
PLATE XLIV, p. 649. Intended sacrifice of Isaac.

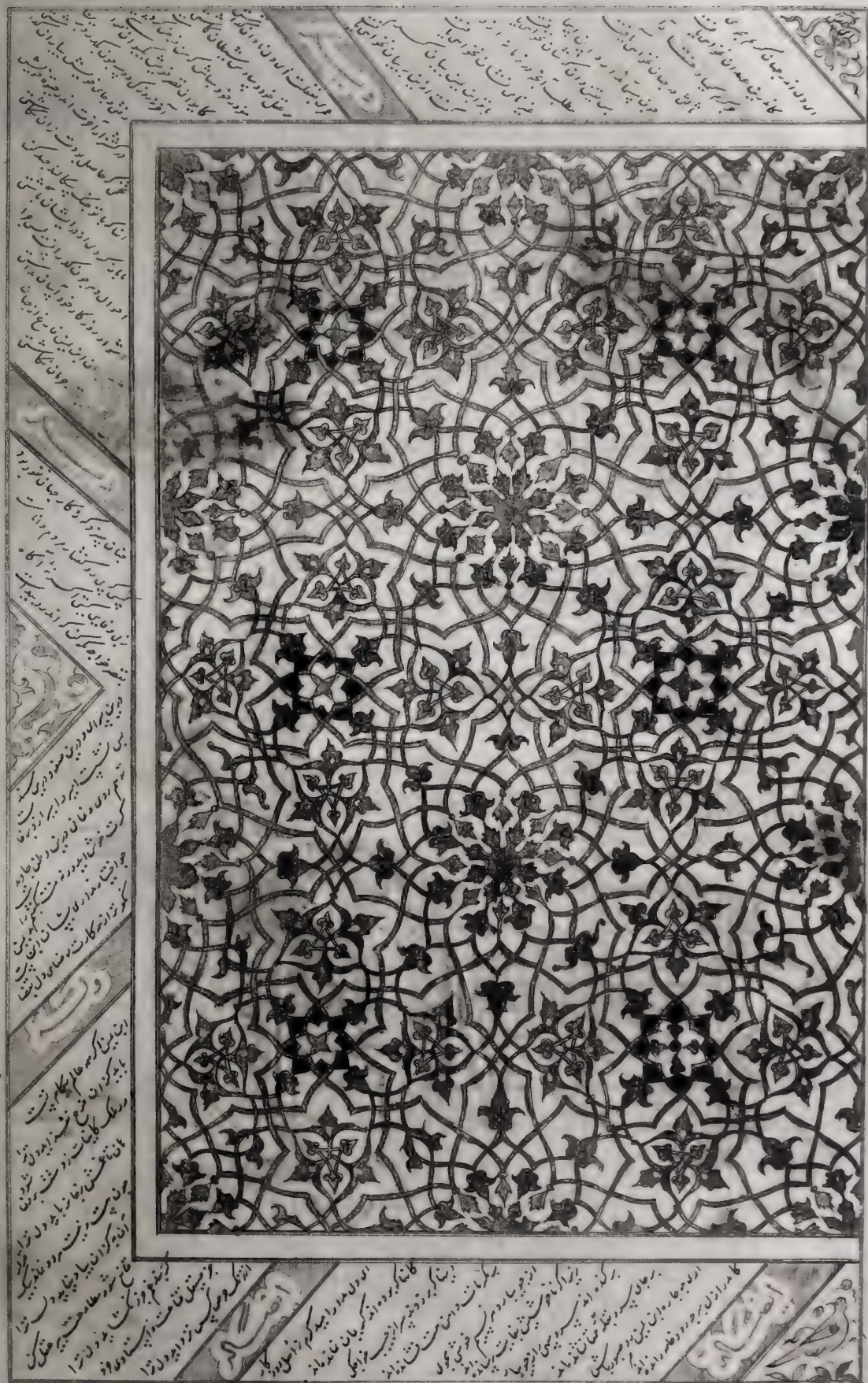


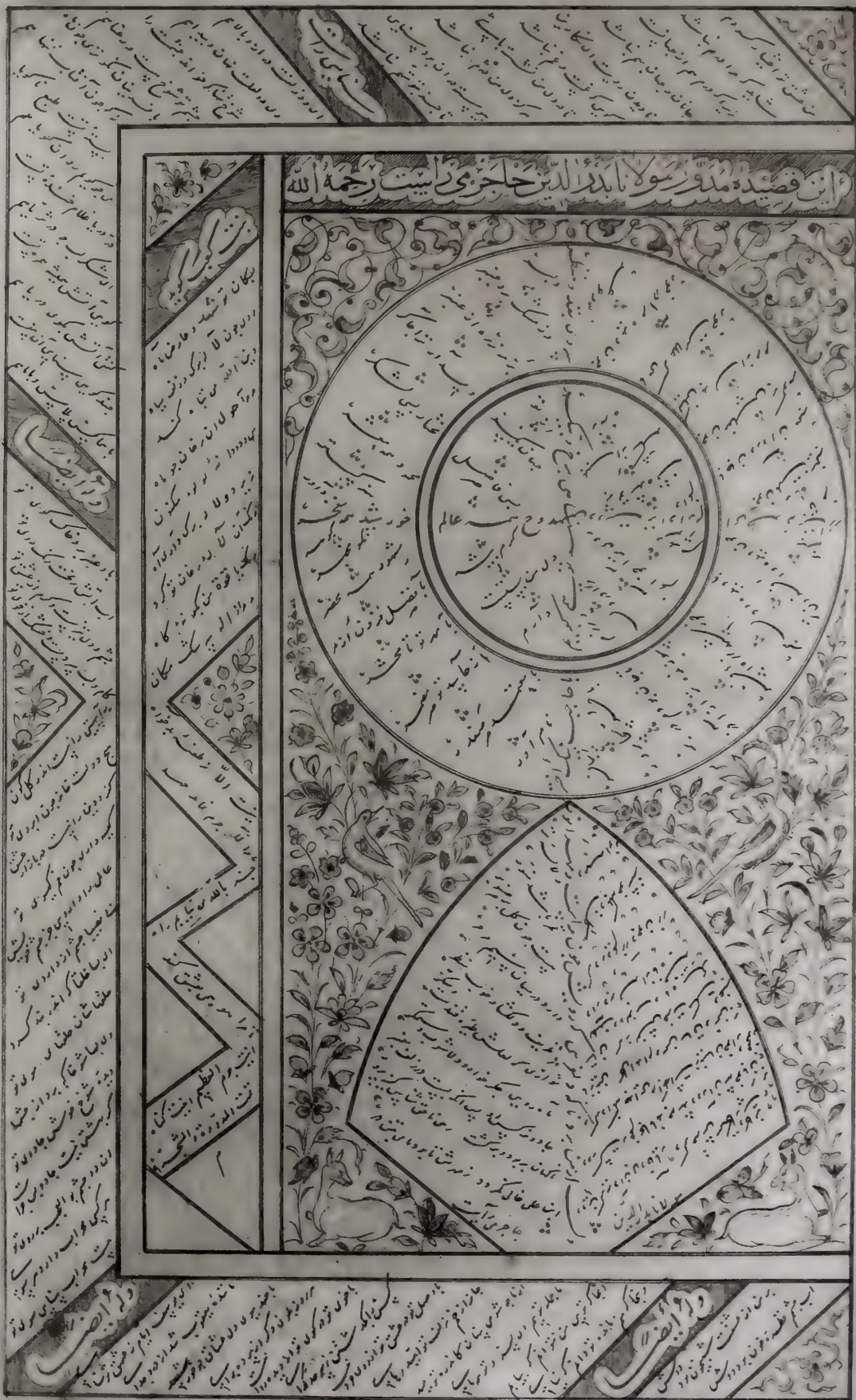


بیت دستان شاه یکسان یک نهرت الدین که از داد بهریت کاخ و به تافت هم نایب از دست چو دیدم که برکت خورشید هم از آب حیران اسکندریا ترسید در جان شاه یحیی	محفل که قیام از کرامت برزم از دایمی جان خود بر سپیدی بخت سپید ز لای چشمتی ساختم کوهری زاده دولت نژاد اوخت	در دعای ممدوح ز سر سپیدی او جهان شد ز روشن بینی که در دهان شای ندیدم سپیده او چو از ساختن باز بود اتم نظامی که خود را اعلام نو کرد	زین نکر ملک عاقان کلاه خردم کی باده بر باد او جبار از چشمتی ملک کار بدو چشم روشن شدت آفتاب که از چشم بدو رنگ شود او بدو کلاه او پیش کشید ساختم سخن را که از دشمن نام نو کرد	جان پیش خورشید است دامن از غمزد کلاه بیانی از غمزد کلاه دامن از غمزد کلاه دامن از غمزد کلاه دامن از غمزد کلاه دامن از غمزد کلاه دامن از غمزد کلاه

سان پیش بخت تو همان کشید
 که آن مور پیش سلیان کشید









مقاله مستخرج از کتاب...

کتابخانه که علم اهل است که بجز دست نوشت نام سخت این خاک تراخ کرده از پس این خاک بافتن کرد که سبزه سپید میان بر زده تش و تاب سپید نی زده حاصل دین محمد در بود این در پس به نام کن خورش مال جهان یک سپهر است کینه باید نشان کان نه با زده است در چمن باغ که کین شکست که سبزه رخا تر خا سبزه	خاک چمن تپید بسیار کرده چاره آن سپهر که جان چو گل یمنی است به آن زده برده و خود شیشه این است یک سبزه از طبع کیمی بر بود این شکسته هم چون خورش نام زده را سوراخ کینه خاکش بر تری و آزار است	سینه صافی دل و دل است پرسه خاک چه زده نام راحت و آسایش این کو را کین خفا کیمی است قصر شش زبان آورده بر دل این قوم جو آفت بود پای خج روی زده است با دشت و آریچه این سپهر در این سپهر و عیار کین نگار شود چون گلشن پر بود جل با زده در آه کین کوی سپهر و آریچه این سپهر عده تر سپهر کین در این خانه من سپهر خاری چو سید کیم و با کیم یک سپهر یک کیم و آریچه این سپهر آریچه این سپهر چون قلم از دست شد کیم کیم کیم از سپهر کیم
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حکایت

یک سبزه کین کیم سبزه کیم زده در چمن باز من کیم و خورش ز کیم کیم و آریچه این سپهر کیم خورش و آریچه این سپهر	عزیز سبزه زده در چمن دست بر دامن کیم جامه با زده با کیم تیرنی با زده در کیم با دامن کیم و آریچه این سپهر مرغ قلم را کیم و آریچه این سپهر	عزیز سبزه زده در چمن دست بر دامن کیم جامه با زده با کیم تیرنی با زده در کیم با دامن کیم و آریچه این سپهر مرغ قلم را کیم و آریچه این سپهر
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در خمر کیم و آریچه این سپهر

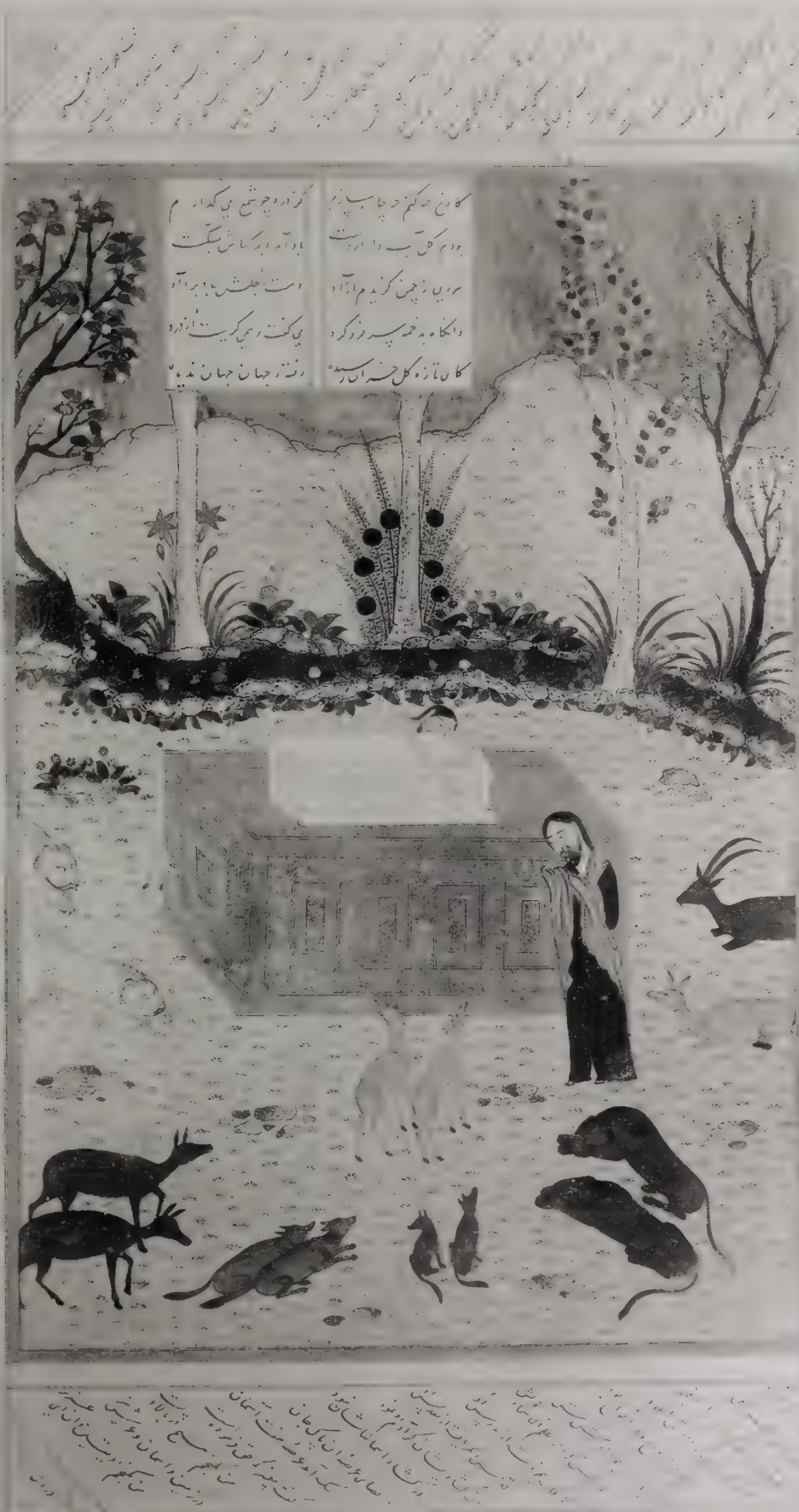
کیم کیم و آریچه این سپهر
سبزه از عیار کیم



در این کتاب...













卅 卅



۵۱۲



۵۴۹



MANUSCRIPT NO. 68 (CATALOGUE, H. Y. T. MSS.

SECOND SERIES)

FRENCH GOSPELS

A FINE example of a MS. of the tenth century, written in a Caroline hand, with examples of the formal clean-cut initials characteristic of the period, and two drawings of Evangelists. That of St. Matthew unfinished, that of St. Mark absent.

PLATE XLV, f. 11. The letters "L" and "I" elegantly interlaced on the opening page of Matthew.

PLATE XLVI, f. 63. The letters "I" and "N" similarly interlaced on the opening page of Mark.

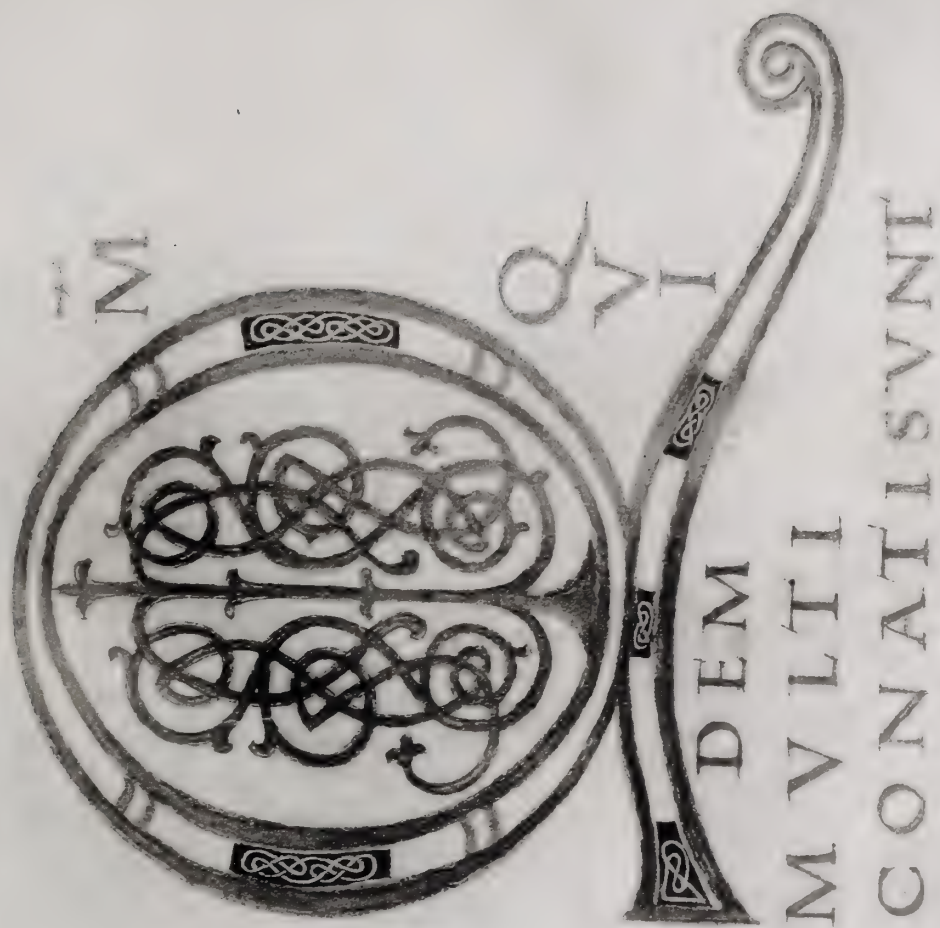
PLATE XLVII, ff. 99b and 100. Two pages which face one another at the beginning of St. Luke's Gospel. On the left a rude but very characteristic figure of Luke sitting on a stool and writing; his book on a lectern. His eager face is surrounded by a halo of gold, printed over green, which is also the colouring of the lectern and of the sides of the footstool. The diminutive ox which sits aloft on the curtain-rod is likewise nimbed. The drawing, except for the gold, is entirely in sepia. On the right-hand page the Gospel opens with a fine capital "Q."

PLATE XLVIII, f. 157b. The opening page of St. John, with the first two letters interlaced.

For a volume similarly adorned compare the "Atlante Paleographico-Artistico," Turin, 1899, Plate XV, where a very similar capital "R" is displayed. The MS. from which that photograph is taken contains the lives of St. Columban and his disciples, and came into the Turin Library from the Monastery of Bobbio. I presume it was burnt in the fire of 1904.









habes q̄merat

MANUSCRIPT No. 42 (CATALOGUE, H. Y. T. MSS.
FIRST SERIES)

WILLIAM OF TYRE (A)

THIS is one of two MSS. of the "History of the Crusades," by William of Tyre, which were used by Paulin Paris in his work on that author, published in Paris, in two volumes, in 1879. William (b. 1130, d. 1190) was a Frenchman, and was made Patriarch of Tyre in 1167. The volume is of interest as being almost contemporary, about sixty or seventy years after the death of the historian, and is a fine example of a Historiated Chronicle of events. The colours which predominate in the miniatures are light blue and orange scarlet.

PLATE XLIX, f. 29. The first *histoire* having been removed, I give the opening of Book VI as an example of the writing and general style of the volume. It represents a battle scene with an armed bishop, in mitre and mail, and a Paynim with a dragon on his round shield. It represents one of the actions before Antioch, the bishop being probably Adhemar of Le Puy.

PLATES L and LI. In these two plates are assembled all the miniatures that adorn the volume, one at the beginning of each book of the "History."

me que enfantz tout couenoit amour. Len busoit huius et hu-
ches. Or argent et robes uisitez de parir en plusieurs leus
parmi ces rues. Bien sembloit chose gaaignee par guerre
tant en lesor len larges deuis. Oris en ior de cels de la uile
celz ior plus de .x. milliers. dont li cors estoient tant nu par
mies uoies.

Quant auant uint que la citez estoit ainsi traitie et
que l'agent q'elchaper pooient aus espees desnoies sen
fuoient tout droit en haut ala fortresse du donion. il donna
misi a aler la. Car bien se pensa que li crestien asseroient
celle tour. se il ientroit. Por ce sen eisi par .i. portz hors dela
uile. La sen aloit tout sens. ausint come hors du sens. Ne
ne sauoit pas bien ou il peult foir agarrant. Quant il sen
coroit ainsi par ces chaus loing de la cite. ne se quant
ermins le courent. Il se mueruilleroit que ce poort es-
tre. Puis saparcurent. et apenserent que la citez estoit prise.
Lors li saprocherent deli ausint come se il li uolussent en-
cliner si cum il souloient. Lors le pristrent. et abaturent
la cite. De sespees mesmes li trecherent le chief. et lempre-
terent en la uile si le presenterent aus barons. deuant tout
le pueple. Vnel gent estoient uenu en antioche q' n'estoient
pas dela uile. Liun estoient afoi por la guerre. Li autre
por estre soudoier. Li tierz estoient latres por fere proes
ce darmes. et pos conquiere puis. Ici ne loient mie bien
les estres dela uile. et furent monte seut leur cheuaus
tut arme. si commencerent a corre contre mont le terre
uers le donion. Par auenture une route de nostre gent
si cum aloient cerchant la uile. les encontra. qui leur
courent sus mis hardiement. Cilz uolurent eschuer
et feroient des espoirs contre ual si charent dela faloi-
se si haute. que tut furent esmie li home. les armes.
et li cheual. Bien ior ainsi mox. .iij. c. Auchint en ior
qui estoient de la uile ne. Quant il saparcurent au ma-
tin que noz gent estoient dedenz. il monterent leur
leur cheuaus. et sen eussent par les portes que noz
gent auoient ia ouertes. por foir aus montaignes. De
noz gent ior qui les suirent. et plusieurs en ramenerent
que il mistrent en prison. Li autre sen elcaperent. et sen
courent aus montaignes. Encoire de tierce quant
la uile fu bien cerchie. se rassemblerent nostre gent. si
saparcurent que en toute la uile n'auoit point de uita-
lle. Ne ce n'est pas merueille. car li sieges auoit ia du-
re pres de .ix. mois. et mis grant gent ia uort. Mes ce. et
argent pierres precieuses. vestiaus de diuerses facon
d'as de soie. Riches tapiz. Tant ia uort de ce. que li plus
poures en estoit tout charchiez. Len trouua en la uile .v.
c. destriers mes mis estoient megre et lasche. Ausint fu
prise antioche. Quant li an de l'incarnation estoient
mil. iij. uint. et .xviij. en mois de iuing le tierz ior
du mois. Si comence li sieges li uert.

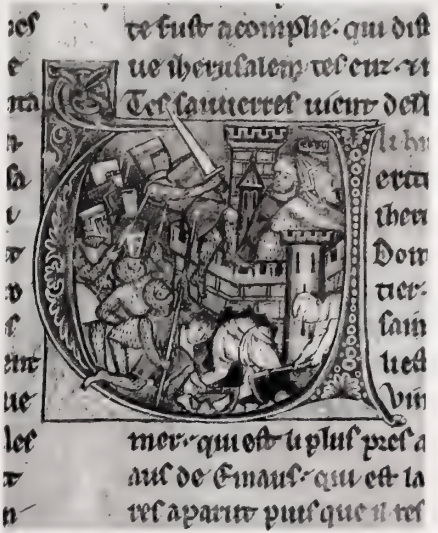


A estoient bien saole desprendre le
sanc a leur auent. Li pelerin q' de
maintes rief estoient la uenu come
gent lasse se tenoient enper. Li ba-
ron sasemblerent a conseil. Puis
distrent entre eus q' la besoigne
n'estoit mie encoire pte. Aus ia
uort encoire assez travail et peril.

tandis cilz donion se uert aprendre qui trop estoit forz et
bien garni. dedenz les murs de la cite. Il mistrent boen
nes gardes atouttes les portes. Puis firent par toute la
uile cuer lassant. et commanderent que tut uenissent ala
tour. qui estoient en la montaigne. Quant il saprouche-
rent dela. bien couurent certainement que ce n'estoit
mie chose q' len peult creire a chief. Car cele fortresse ne po-
oit estre prise en nule maniere. se par asamer non. Por ce
il trouuerent gueres. Arrieres se trestrent. et firent
recourner leur gent. Cele montaigne qui est desus la
uile est deuisee en .ii. si cum ie dis desus. par une ualee
mise par funde. Dont la salouie est mise roiste. ausint
come toute aplan. La partie qui est uers orient. est pl
basse. Desus a une large plaignee. plaine de uignes
et de boennes rief gaaignables. La partie deuers
occident est mise plus haute. si sen uert comencement en agu-
sant. Enz ensoumet de celi terre s'ent li donion. fermez
de trop forz murs hauts et espes. Icelz ia grosses et hautes
deuers orient. et deuers bise le tant ale ualee si par funde
de que ce semble enfer. si est grant bideus a regarder
contrenal. Len ne portoit penser comment en li peult mi-
re. de cez .ii. parz. Deuers occident li terre est plus
bas. Entre celi terre et le donion. est une ualee q' n'est
pas mise grant ne mise roiste. Par la descente une pe-
te uoie du donion en la uile. qui est si estroite q' par
foi uert un huiem agiant poe. Li baron sacorderent
que il fermeroient iceli petit terre. por ce que al du
donion. ne peussent descendre. et fere mal a noz gent
en la cite. Il firent .i. mur desus forz de chaux. et de sablon
ou il mistrent preudes homes assez bien armez. en bre-
tesches que il assirent leur le mur. et mangomaies.
leuerent. tout pres de giter si tost cum li mur descen-
dissent auai. Li baron aualerent en la uile por pren-
dre conseil des autres besoignes. Deuisee chose estoit
que il tere n'estent la uile. et demoreroient s'lee entour
ce mur nouel. usque li donion fust pris. For le due
Godefroi qui par conseil de tout remest par garder la
porte de orient. et la fortresse que n'est gent auoient fere
de hors cele que il bastierent a bupmont. Il ourent noudes
que al grant prince. Corbagaz de qui ie uos parle desus
uendroient partrans. car il estoit ia entrez en la cite de an-
tioche. Acorde fu que il enuoierent .i. de leurs preudes

cueilli mfe
 s. z de mou
 eme. Lors se
 elagente dar
 m. p. en a
 r. z acoimier
 parler: qui
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 tres noulo
 ut uoist que
 fist par gene
 t pour uenir
 m est leur co
 que n ferit
 e mfe gram
 en son pais
 eut uenir.

Du fildus so
 premers des la
 mie auou le
 mes sanz roi ap
 clarement fu e
 domf les freres
 Pour uenir q
 qui eschautz hestot. Lucines genz cil
 defioz le loa. z conseilla eu lit de la m
 que il nen parla onques. mes turt li au
 derent. Bien est que uos sachiez l'ame
 Quant il fu enfez len uolt que il fust
 asse. selonc son aage. Pour ce que il
 hom z dehaus amf. chanoines fu d
 z du liege. En cet. m. eglises ot il proue
 le conseil des ses amis. ou par la seue ue



te fust accomplie: qui dist
 ue iherusalem: tel euz. et
 Tel saunierres uient desli
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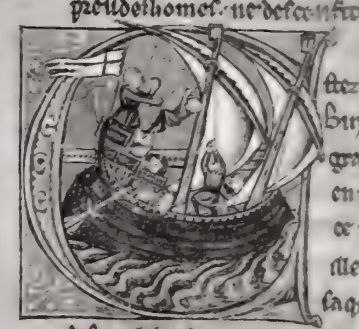


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 frere sain. z herie. nauot
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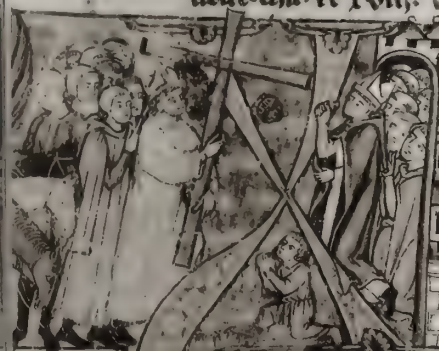
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tut li grant home qui uer



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pacifique chie. p'ouant



Et demou
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Finex esto
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qui auoit este fame au mar



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poula. & la mena a sur.



du roi de france. lu estot pa

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au siege de iherusalem les



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auoit mit despleu au patriarche
encore ne li plestot il guieres. & l
dant que il rochante. ammes

MANUSCRIPT NO. CIII (CATALOGUE, H. Y. T. MSS.
FOURTH SERIES)

THE METZ PONTIFICAL

THIS marvellous book has been so admirably described and so profusely illustrated by the Rev. E. S. Dewick, that I content myself here with facsimiles of five pages, in place of the four coloured plates and ninety-six collotypes which adorned his work. The Pontifical at that time belonged to Sir Thomas Brooke, Bart., who subsequently bequeathed it to me, and who had presented Mr. Dewick's volume to the Roxburghe Club in 1902. In the long series of Roxburghe publications it is second to none, and ranks with the reproductions of the Benedictional of St. Ethelwold and the Trinity College Apocalypse, which have since rivalled, but do not surpass it.

PLATE LII, f. 1. Watching the relics on the eve of the dedication. On the left is seen a white tent striped with blue, open in front, showing lay-folk, both men and women, kneeling before a reliquary which is richly gilt and decorated. This reliquary is in the form of a chapel, with three side windows and elaborate roof-crestring. By the convenient license of mediaeval perspective both gable-ends are shown at the same time. On the right is a conventional representation of the church to be dedicated. It has five bays, each with a traceried window of Geometrical Decorated style, and flying buttresses and pinnacles. The background is a diaper of burnished gold and blue lozenges, with white fleur-de-lys on the blue, and three impressed dots on each of the gold lozenges.

The page is encircled by a border of leafy branches. On the right side, male and female figures disport themselves with musical instruments or play with birds. On the left side, two grotesques are fighting, armed respectively with club and spear, and defending themselves with round targets. The armorial shields in the border have been defaced.



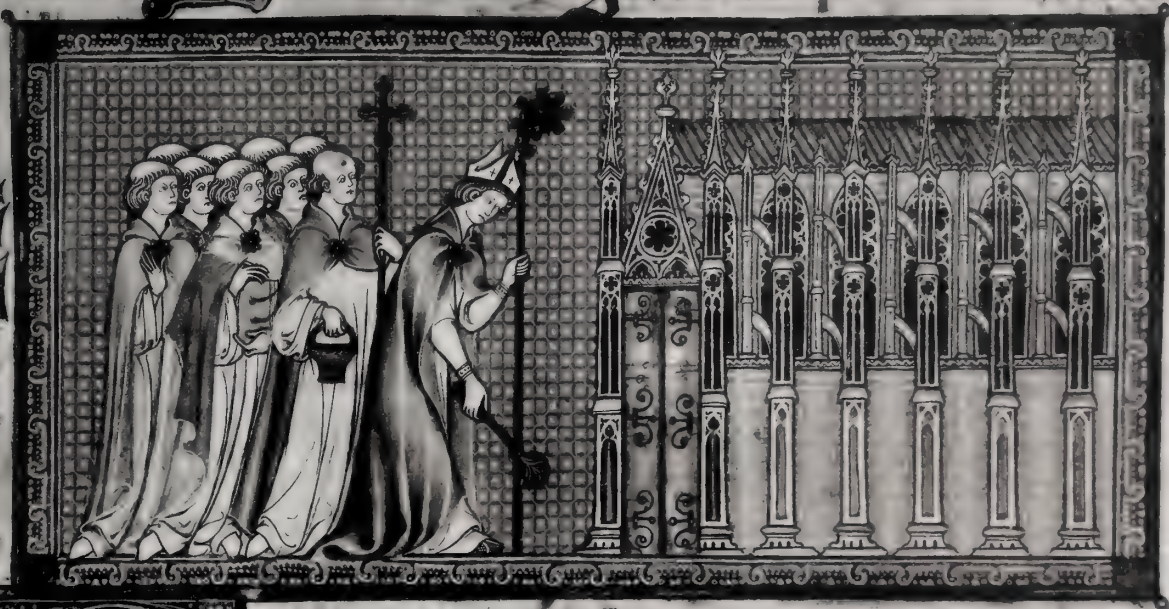
rdo in dedicatione ecclesie. pridie an-
 tequam ecclesia consecratur. deferantur
 reliquie in loco honesto extra ecclesiam sub
 tentorio. fiantque ibi uigilie per totam noc-
 tem. in preparando se ad diuinum officium
 in benedictione ecclesie. dicat episcopus in ipsa domo
 in qua preparat se hunc orationem sine. Dominus
 nobiscum. Et sine. Oremus. oratio.



Tutum celestium deus de cuius



cus per parietes iusta fundamentū ecclesie.
 Tunc ueniens ep̄s ante hostium. post p̄
 mū circuitū dicat. **O**remus. Et dyaco
 nus **A**lectamus genua. postea. leuate.



O m̄ps sempiternē d̄s. Sc̄pt̄. oꝝo.
 qui in omni loco dñationis
 tue totus assistis. totus operaris. ad
 to supplicationibz nr̄is: et hui' domus
 cui' es fundator. esto protector. Nulla



fer inductus alba stola. capu serica. mi-
 tra cum cambuca in manu. debet se in-
 dinare supr sellam pontificalem in me-
 dio choro. ipso indurato fiant letanie
 a cantoribz. usq; dum pontifex erigat
 se. et tenens cambucam cantet ter.




Ut hoc altare bene **B**dicere et conse-
Ccrare digneris. Te rogi. Residuum
 letanie cantent cantores. Qua finita

faciat ep̄s benedictionem aque que fit
in consecratione ecclesie. Quia facta eſt
dicens ep̄s ad altare faciat crucē de aqua
b̄ndicta cum pollice suo. in medio alta-
ris. ita dicendo.



Sanctificetur hoc altare in nomi-
ne patris et filii et sp̄s sc̄i. Amē.
Pax tecum. **E**t cum sp̄u tuo. Cum
ad altare debet scola incipere **I**ntro




 unguantur manus iste de o-
 leo sanctificato. et crismate
 sanctificationis. sicut unxit samu-
 el dauid in regem et prophetam. i-
 ta unguantur et consecrentur in
 nomine dei patris. et filij. et spiritus
 sancti. facientes imaginem sancte
 crucis saluatoris dñi nostri ihesu
 xpi. qui nos a morte redemit. et ad

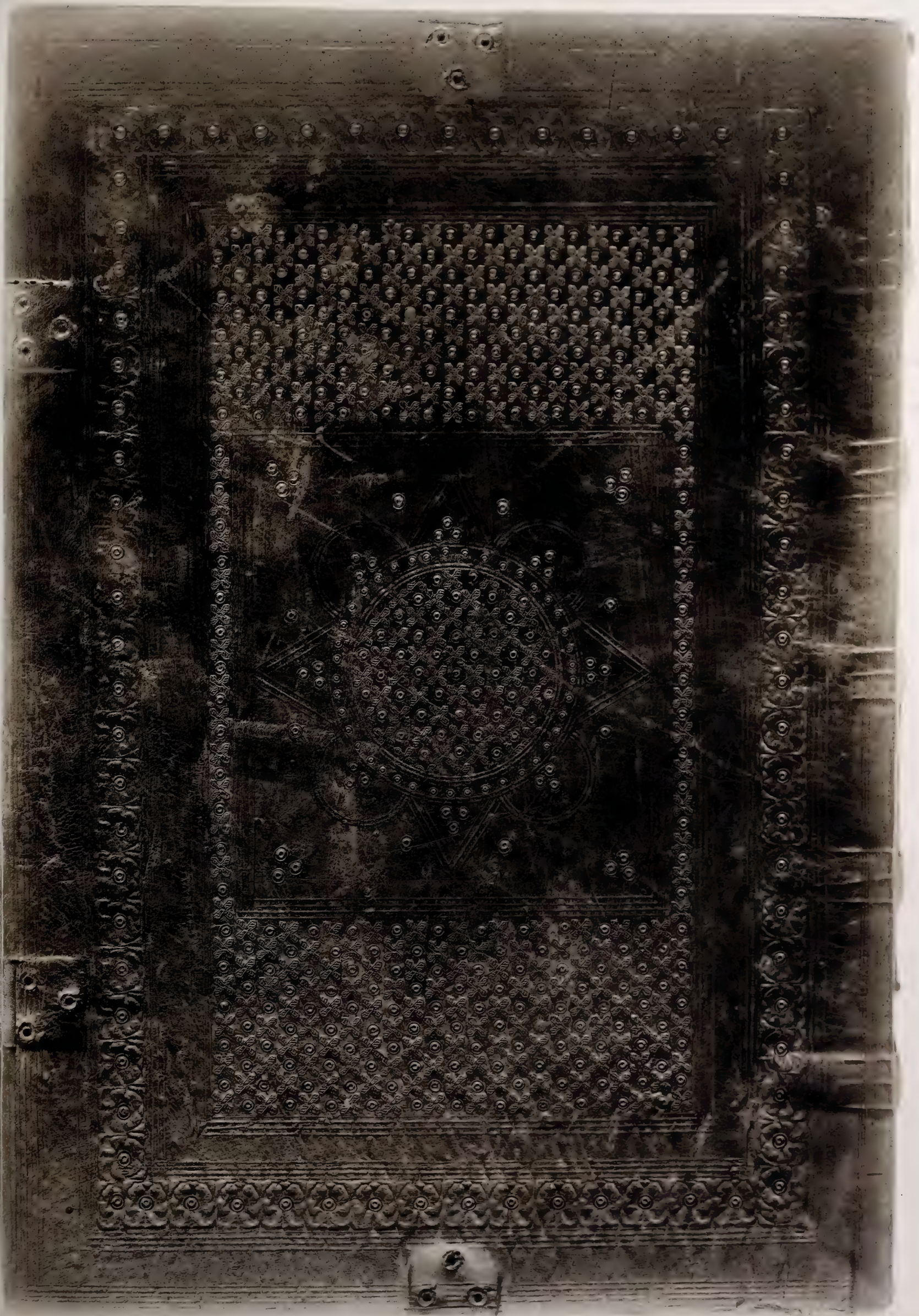
MANUSCRIPT No. LXXXVII (CATALOGUE, H. Y. T. MSS.
THIRD SERIES)

POLYBIUS: PEROTTI'S TRANSLATION

TRUTH to say, this volume scarcely deserves its place among "the hundred." It is, however, beautifully written and, though it has no provenance, it was, when new, and the binding perfect, quite worthy of a corner in some fine library in Rome or Florence.

PLATE LVII. The binding. Original brown stamped leather, re-backed and lettered: POLYBII HISTORiarUM LIBRI V LATINE A N. PEROTTI REDD. The four clasps are missing, but the sides are in remarkably fine preservation. They are of the same pattern, a Venetian one showing Oriental influence, with a star-shaped centre and broad spaces above and below composed of closely-arranged small saltires and pellets. There is a border made up of a tool not infrequently found which bears a distant resemblance to a spread eagle. The edges have their original gilding and gaufering.

PLATE LVIII, f. 1. A good specimen of the vine ornament so fashionable in North Italy in the fifteenth century. Pope Nicholas V, to whom the translation is dedicated, was Pope from 1447 to 1455 and was a generous patron of young literary men. Perotti was twenty-five years old when Nicholas died.



MANUSCRIPT No. 95 (CATALOGUE H. Y. T. MSS.
SECOND SERIES)

PORTULANO BY GIOVANNI BENEDETTO

THIS most interesting volume begins with the arms of Arthur de Cossé, brother of Marshal de Brissac (b. 1512, d. 1582), for whom doubtless it was produced by G. B., those initials, with the date 1543, appearing on the border of the large mappemonde. The "Portulano" was presented to my grandfather, Joseph Brooks Yates, in 1850 by his friend, Dr. Moore of Paris, and the initials "G. B." remained mysterious until Mr. Henri Harrisse identified them as belonging to one Giovanni Benedetto, whom some treasury receipts in the reign of Francis I style "Jean-Marie dit Benedict, du pays de Siennois, expert en cosmographie," and who was evidently an Italian geographer brought to Paris in the service of the King of France. In another receipt he is styled "capitaine de navire."

PLATE LIX. The arms of Marshal de Cossé painted on an additional fold of the large mappemonde. Above, in the scrolled border of the map, which is of blue and gold, are the initials of the geographer.

PLATE LX. In this plate is given the American portion of the world-map. Here the part belonging to North America is very limited; in spite, however, of its rudimentary character, it is far in advance of any previous map extant at the time when Benedetto traced it. The position and the shape of Labrador, the gulf and the peninsula formed by the *Baie des Chaleurs* and that of Cape Breton; Anticosti with correct dimensions and position; Newfoundland above all, which here for the first time is shown in one piece and in its true triangular shape, with the base of the triangle fronting south and not northwards as previously, when the geographers of Dieppe decided to represent it in one piece, cause this small map to be a unique production for the middle of the sixteenth century.

If the eastern portion of North America is important on account of its accuracy, the western portion of South America is equally remarkable for its wild inaccuracy. The flags of the three great colonizing powers of the sixteenth century are displayed on their various possessions, Spain and Portugal in South America, Spain and France in North America, the flag of England still, of course, invisible in the Western world.





MANUSCRIPT No. 96 (CATALOGUE H. Y. T. MSS.
SECOND SERIES)

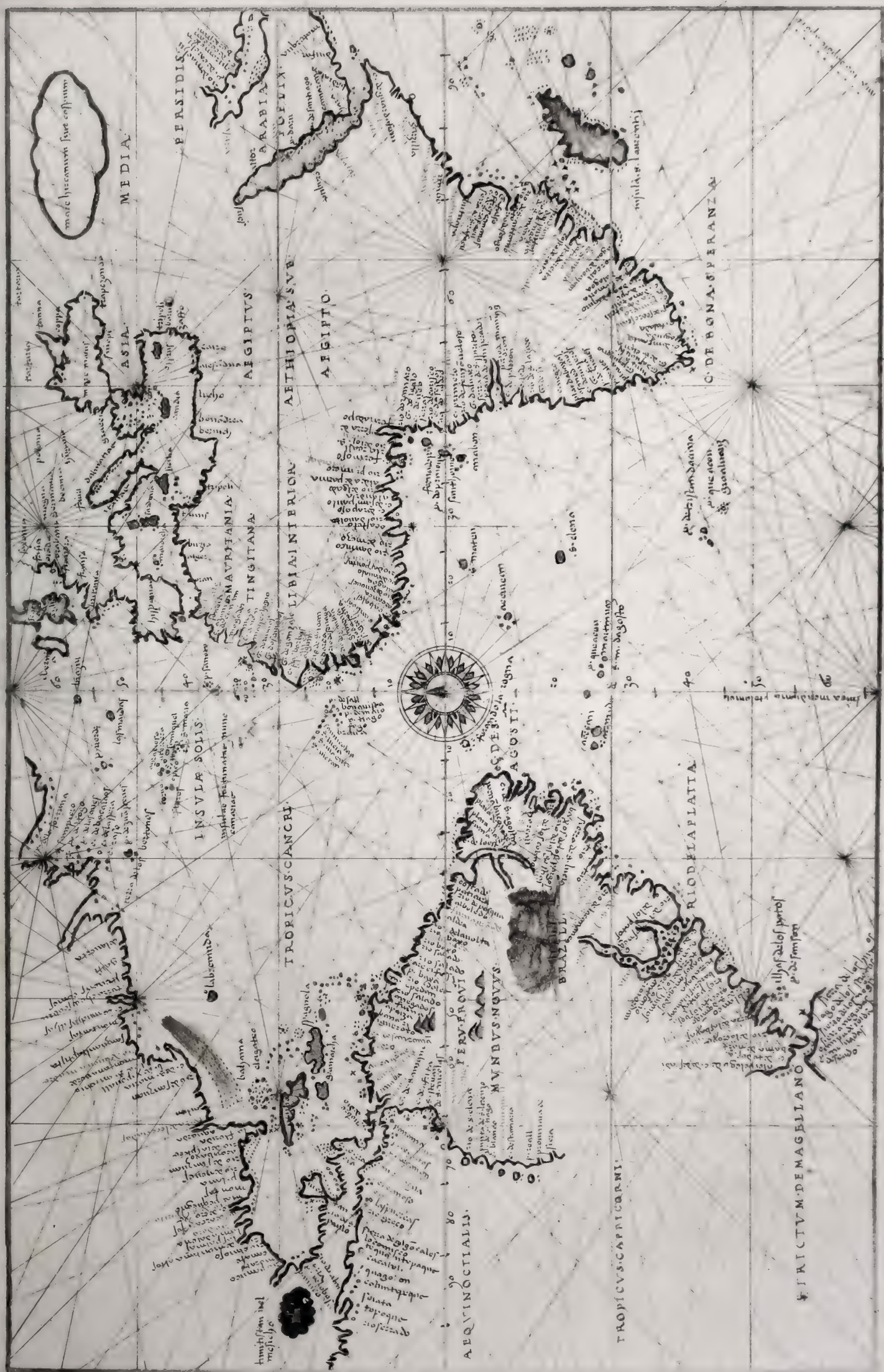
PORTULANO BY BAPTISTA AGNESE

THE Genoese cartographer, Baptista Agnese, is known to us only by a number of his Portulani, some sixty or seventy, which have come down to us. Some of these are signed and dated, the dates ranging from 1536 to 1564; several, like the present copy, are anonymous; but the internal evidence of authorship is so strong that it is impossible to believe they are not by the same hand as those which are signed, handwriting, dimensions and geographical character being identical. These volumes were not meant for sea captains or navigators. They were not kept up to the level of the geographical knowledge of their dates, no pains being taken to insert the most recent discoveries. They were meant to grace the tables of rich merchants or princes, and are often, as in the present case, sumptuously bound and adorned with the armorial bearings of the owner. The Emperor Charles V seems to have presented one to his son Philip, such a volume with appropriate arms having occurred in the Spitzer sale when it was sold for more than £800. The present copy was bought by Joseph Brooks Yates in Rome on 31 March 1826, as an inscription in his handwriting informs us, for 5 louis or 22 scudi.

PLATE LXI. The beautiful Venetian binding of olive morocco, with little silver hands for the four clasps. Of the many Portulani which I have seen, this is the most luxuriously bound. The coat of arms of the owner and his wife or widow are not on the binding but occur on folio 2. They are: azure, on a bend or a lion rampant gules, underneath is a lozenge-shaped shield, per pale dexter, azure, on a bend or a lion rampant gules—sinister quarterly, 1st and 4th, argent, a chevron between two birds (martlets?) sable: 2nd and 3rd, or, a cross ancrée gules.

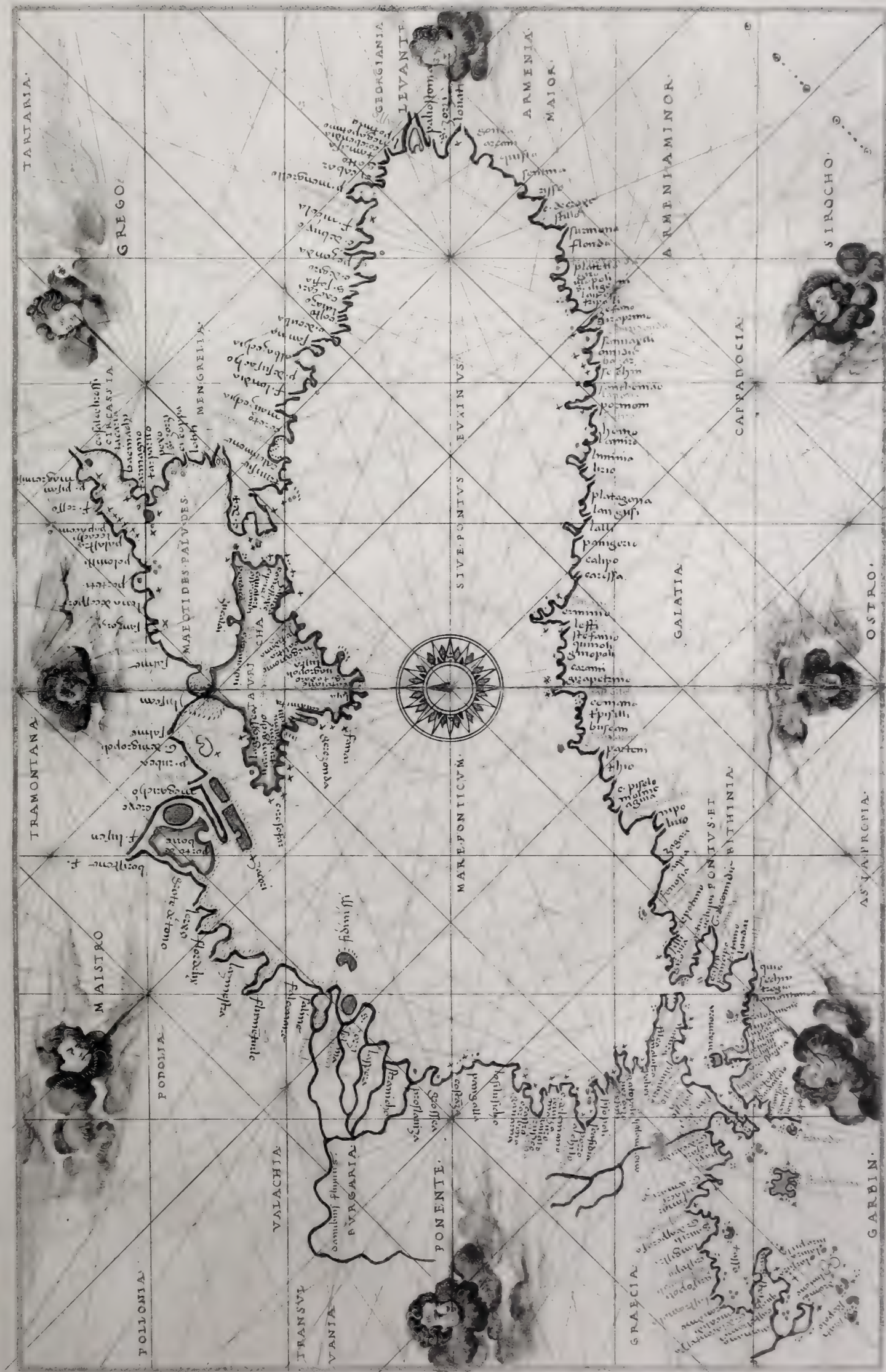




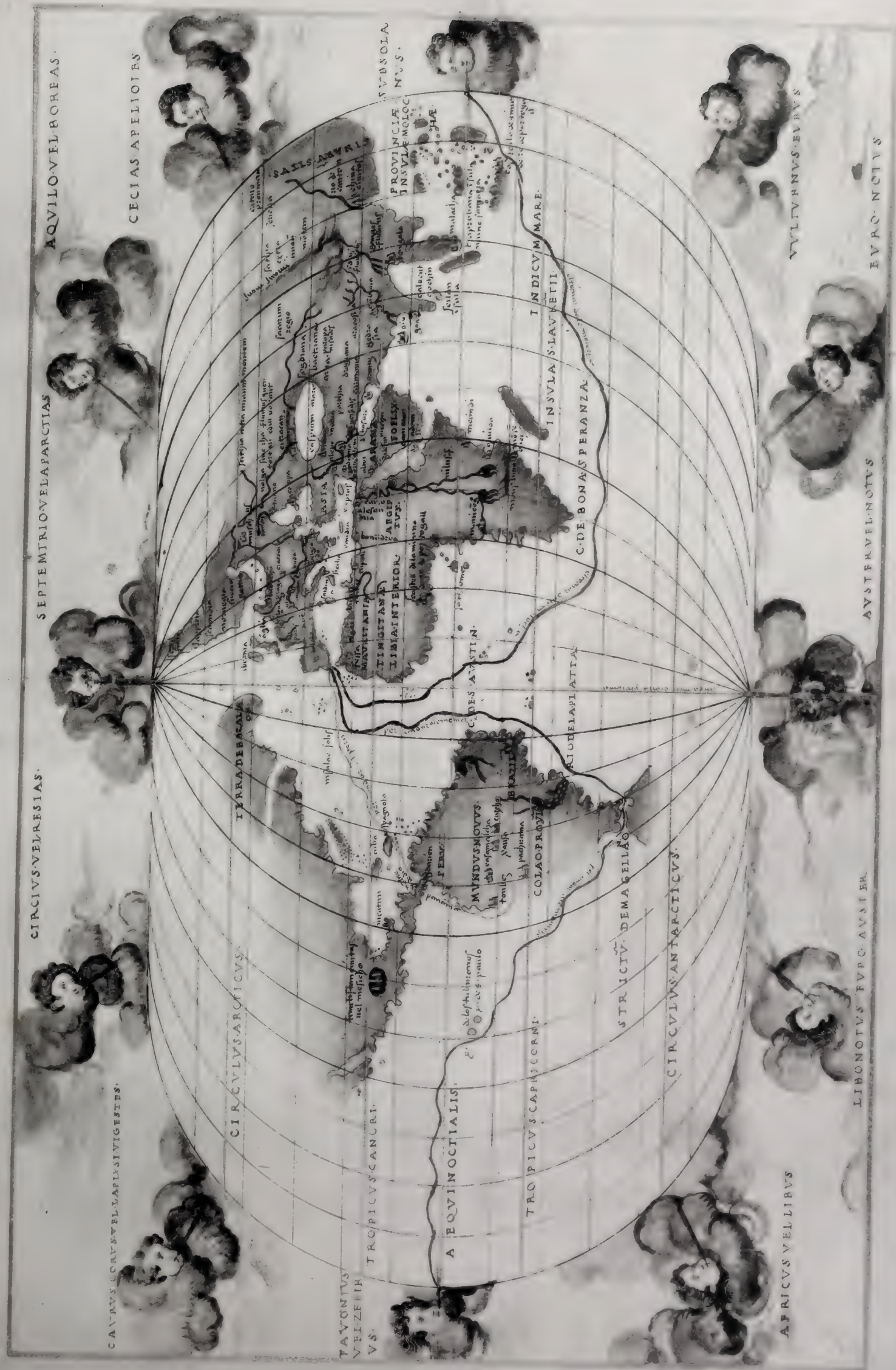













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